

35¢

Sets in Order

The Official Magazine of SQUARE DANCING

Deck the Halls

OLD WELSH AIR

Joy to the World

ISAAC WATTS

GEORGE F. HANDS

1. Joy to the world! the Lord is come; Let earth re-
2. Joy to the world! the Sav-ior reigns; Let men the
3. No and sor-row grow, Nor thorns in
4. He with truth and grace, And makes th

We Heard on

DECEMBER, 1960

VOL. XII NO. 12



CALLERS!

*KEEP standing
ten feet tall*

by using another *NEW* pair of
EXCITING HOEDOWNS

Your immediate and
exceptional response to our
November release of
"Hoe-Boogie" and "Happy
Man" (#4184) by
LEN PAYTON, spurred us
to produce another brace of
hoedowns by this talented
multiple-guitar picker.

**"ROCK ISLAND RIDE"
and
"MOUNTAIN MIST"**

The terrific beat, good keys and inspiring
rhythm of these new numbers will let you
call like crazy. Try 'em and you'll see what
we mean.

#4185 - AVAILABLE DECEMBER 10th

**RECENT ROUNDS RATING
ROUSING RECEPTION**

#4661 " 'TIL TOMORROW" and "MELODY
OF LOVE". Waltzes of prime excel-
lence with superb music

#4660 "GLADNESS MIXER" and "TUCKY
TWO STEP". A simple waltz mixer
and an easy, interesting two step,
both with music to gladden a dan-
cer's heart.

JUST FOR DANCING


Windsor Records

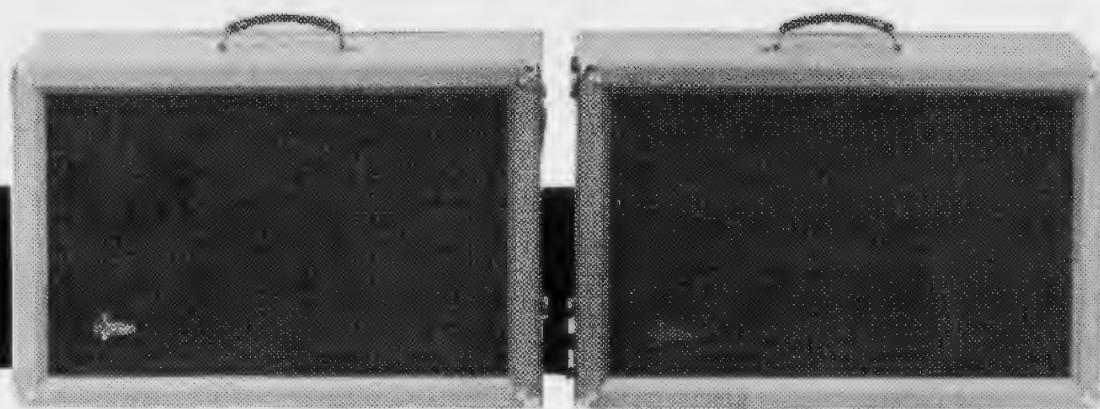
THE SQUARE DANCE PICTURE: Folks driving past the corner of Addison and Natoma streets in Chicago, Illinois, will witness a true Winter square dance, complete with Santa calling the tips. This outdoor Christmas decoration is the work of the Smejkal family of the Windy City and they tell us that the display attracts a goodly bit of attention from dancers and non-dancers alike, during every holiday season.



NEWCOMB

80 WATTS

new model trs-1680



All the power with full control
to master any acoustic situation
... STEREOPHONIC or MONOPHONIC ...

ORDERS NOW ACCEPTED

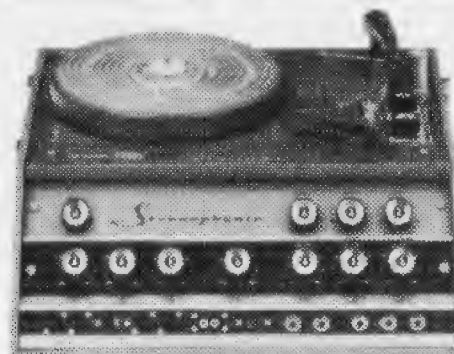
Send for brochures

Model shown

\$538.50

F.O.B.

Los Angeles



**PAY AS YOU
EARN TERMS
TRS — 1680-L2**

We Stock a Full Line of Newcomb Products

TRADE IN YOUR OLD MICROPHONE ON A NEW NEWCOMB N36

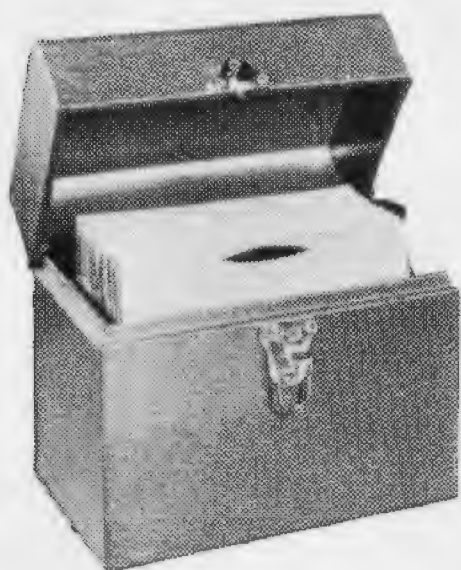
**N-36 Dynamic
Microphone —**

\$50⁰⁰

Here is your chance to enjoy a fine new professional model at a substantial savings. Our appraisal of your old equipment will be exceptionally fair. Take advantage of this limited offer by mailing your old microphone today. We will promptly send a report on its trade-in value. There is no obligation. If you do not like our offer, we will cheerfully return your old model.

45 RPM RECORD CASE

Model 745-60



SPECIAL PRICE

\$3⁵⁰

plus 45c for postage and handling

- Sturdy lightweight steel • 8½ x 5½ x 8 inches
- Complete with set of index dividers, gummed labels, master index file • Holds sixty RPM records
- Bronze Hammertex enamel finish • Brass-plated safety catch • Finger-fitting plastic luggage-type handle

IMMEDIATE DELIVERY

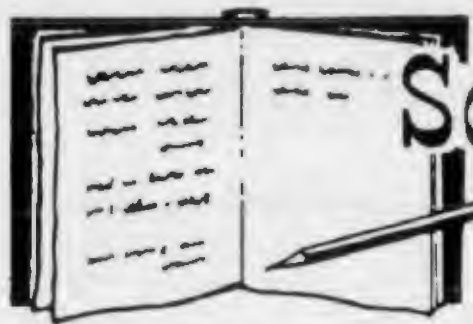
Californians: Add 4% sales tax

Phone Olympia 2-0634



Callers' Supply Company

P O. BOX 48547, LOS ANGELES 48, CALIFORNIA



Square Dance Date Book

- Dec. 3-4—2nd Suncoast Square-O-Rama
Natl. Guard Armory, St. Petersburg, Fla.
- Dec. 4—Guest Caller Dance
Ranchland, Camp Hill, Pa.
- Dec. 10—Houston Jamboree
Houston, Texas
- Dec. 14—Larose-Cut Off H.S. Festival
Larose, La.
- Dec. 17—SDAMC Round Dance Round-Up
Sligo Jr. High, Silver Spring, Md.
- Dec. 31—New Year's Eve Ball
Ranchland, Camp Hill, Pa.
- Dec. 31—New Year's Eve Dance
City Aud., Columbus, Nebr.
- Jan. 15—Winter Carnival Jamboree
St. Stan's Audit., Winona, Minn.
- Jan. 20-22—13th Ann. Southern Ariz. Festival
Ramada Inn, Tucson, Ariz.
- Jan. 28—Southern District March of Dimes
Civic Audit., Ardmore, Okla.
- Jan. 29—March of Dimes Round-Up
Ranchland, Camp Hill, Pa.
- Feb. 4—Houston Jamboree
Houston, Texas
- Feb. 10-11—Round Dance Festival
Houston, Texas
- Feb. 17-19—5th Ann. Kross-Roads Squar-Rama
Memorial Aud., Fresno, Calif.



ON
THE
COVER

That wonderful season of Christmas once again takes the spotlight and perhaps your clubs will find time for a party or two and discover as those on our cover have—the joy of carol singing.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. XII NO. 12

Printed in U.S.A.

Copyright 1960, Sets in Order, Incorporated
All Rights Reserved. No part of this publication may be
reproduced without written permission of the publisher

Second class postage paid at Los Angeles,
California

Subscription: \$3.70 per year (12 issues)

PLEASE NOTE: Allow at least three weeks'
notice on changes of address and be sure to
give the old address as well as the new one.

GENERAL STAFF

| | |
|---------------------|----------------|
| Editor | Bob Osgood |
| Assistant Editor | Helen Orem |
| Contributing Editor | Chuck Jones |
| Subscriptions | Jane McDonald |
| Business Manager | Jay Orem |
| Advertising Manager | Marvin Franzen |
| Magazine Production | Ruth Paul |
| Leveling Influence | Becky Osgood |
| Photographer | Joe Fadler |
| Art Consultant | Frank Grundeen |

TABLE OF CONTENTS

SPECIAL FEATURES

- 12 Henry Ford and Square Dancing,
by John McManis
- 14 Vox Saltator: The Square Dancer Speaks Up
- 24 What Are They Wearing?
- 26 Caller's Associations Across the Country

REGULAR FEATURES

- 3 Square Dance Picture
- 5 Square Dance Date Book
- 6 From the Floor
- 9 As I See It, by Bob Osgood
- 17 Dancer's Walkthru
- 21 Style Series:
Forming Contra Lines and the Slaunch
- 28 Americana: Echo Canyon
- 29 Round the Outside Ring
- 45 Caller of the Month: George Mason
- 53 Paging the Roundancers:
Larry and Thelma Jessen
- 58 Experimental Lab: Pair Off
- 70 On the Record

462 North Robertson Boulevard
Los Angeles 48, California



**MERRY
CHRISTMAS**

and HAPPY DANCING

IN THE NEW YEAR

WASHINGTON KNOTHEADS

RAY & MARRIAN LANG

P.O. BOX 245 GIG HARBOR, WASH.

**S
E
W

I
T

Y
O
U
R
S
E
L
F
...**



... Perfect DANCE DRESS!

You couldn't even buy the fabric and ric rac at such a low price. And it's all cut out. Ready to sew with easy instructions. Full 8 yard skirt. Specify size 8-20 and color choice. White/turquoise trim, Navy/Red or Beige/Taffy trim. Each with coordinated ric rac. Fabric is no-iron Maricopa cotton. Send check or M. O. for \$7.95 plus 50c postage or \$6.95 plus 50c postage if desired without ric rac.

KACHINA of Tucson

P.O. Box 6391

Tucson, Ariz.

**ABSOLUTELY FREE!
STERLING HOPI INDIAN
BRACELET CHARM** with each dress ordered.



**From
The Floor**

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

As the new season rolls into high gear, the Toronto and District Square Dance Association is looking ahead with new confidence, while pausing to look back with satisfaction over the year just completed.

Looking backward, three achievements stand out as highlights — all "firsts" for our Association. One — the sponsoring of the Fifth Atlantic Convention; two, the operation of a weekly Saturday Evening Dance, intermediate level, open to dancers from all clubs, with Association callers . . . ; three, a very successful "Camp Sponsorship" plan designed to encourage Leaders to take advantage of Institutes, whereby the Association contributes towards the camp expenses of any Leader, provided his own club contributes at least an equal amount for that purpose.

Jack Temple, Toronto, Ont., Canada

Dear Editor:

. . . I would like to say that I have enjoyed the contra dance material in recent issues of Sets in Order and have been using it. Our dancers are taking to contras very enthusiastically . . .

Buford Evans
Prairie Village, Kans.

Dear Editor:

. . . I am happy to report that for the first time I have been approached to teach Square Dancing to Teachers! The new Nottingham Teachers College want Squares introduced as soon as possible and I was invited . . . We are in!

Also, the Nottingham Co-operative Education Committee have now offered me four big halls to organize Square and Folk dances weekly and are prepared to sponsor "one nighters" in other halls around the City. We are certainly moving and opening up ground for

(Continued on page 55)

FOR YOU THE GREATEST SQUARE DANCE GIFT OF THEM ALL

(Give yourself a treat!)



WINTER ASILOMAR

The Dream Vacation

Regular Winter Session — February 6-11, 1961

Manning and Nita Smith • Lee and Mary Helsel

Bruce and Shirley Johnson • Becky and Bob Osgood

Special Week-End Session — February 3-5, 1961

The Osgoods, Helsels and Smiths

You'll have the time of your life. Write for a free
brochure on both fun-filled sessions.

Sets in Order

462 N. Robertson Blvd., Los Angeles 48, Calif.

XMAS GIFTS FOR THE LAST MINUTE SHOPPER — CAN BE SENT *AIR-MAIL*

A pair of

DIAMOND NEEDLES

- Bogen
- Newcomb
- Califone

\$9.00

(give name and
number of cartridge)



ELECTRO-VOICE

Model #951

Non-Feedback

Microphone

18' cable

net \$29.70

RECORDING TAPE

5" Reel — \$1.50

7" Reel — \$2.70

**For any model of
tape recorder**

Gift Certificate

ANY AMOUNT

WRITE FOR DETAILS

RECORD CASE

45 R.P.M.

Tote-A-Tune

\$4.00

**75 record capacity
Index included**

BOOKS:

The Square Dance Caller
R. Holden **\$1.50**
The Contra Book **\$3.50**
American Round Dancing
Hamilton **\$1.50**
L. Shaw — combination **\$5.00**
Cowboy Dances • Round Dance Book

DANCE RECORD CENTER

1159 BROAD STREET

NEWARK 2, NEW JERSEY



AS I SEE IT

bob osgood

December 1960

THIS IS THE TIME OF YEAR when we begin to think of Christmas parties, when we brush up on the calls to Jingle Bells and start making out our shopping lists. In the past we've mentioned that a tradition with several of our clubs is a *white elephant* party. For 11 months out of the year we stumble over the oddities that have been collecting in the cupboards and garage, being careful that nothing will happen to these objects d'junk, so they may be passed on to some unsuspecting friend at a yuletide party. The more improbable and useless the article, the better white elephant it will make.

Now personal value is a funny thing and this year we're being a bit more cautious of our gift after hearing what happened in one of the groups this past Christmas. Helen Guhl, a long-time dancing friend, made no bones about her white elephant gift. Somewhere she had discovered one of the wildest colored, most oddly shaped, completely impractical vases she'd ever seen.

Several times during the year she was tempted to dispose of it, but each time she remembered the Christmas party and would put it carefully back in the closet. Finally the time came and she camouflaged her *hideous* choice in gaily decorated wrapping paper and took it to the dance. When the numbers were drawn the *lucky* members of the club collected such treasures as a 7" television set, a slightly used wing tank from an obsolete jet aircraft, an

outdated telephone book and a rusty birdcage. Then Claire Rhodes' name was called and the "prize" vase went to her.

Amid much laughter everyone insisted she take it home; she could not throw it away. However, she was delighted the next week when her Mother became enraptured over the gift and said she would like to have it. Claire was only too glad to unload it. Her relief was short-lived for before the day was over, her Mother called to say she had sold the vase to an antique collector for \$100. By the end of the next day it was resold for \$125. The final resting place and value of the vase is unknown but needless to say Claire and even more especially Helen are being a little more careful this year with their choice of a white elephant.

Counting Noses

THE LISTING of 71 callers', teachers' and leaders' associations across the United States (see pages 26 and 27) is quite impressive. Undoubtedly there are some organizations not yet represented in this count but we hope that we will hear from them in order that they may be included in a coming issue.

Correspondence with these organizations reveals a most promising segment of the square dance activity. Some of the projects carried on by these associations devoted to developing leadership in the various areas could prove most helpful when adopted as a portion of the program of other groups. It is quite evident that many of these associations are experiencing growing problems that others in similar areas have conquered in recent years.

As in the past our feeling is that the greatest help for individual areas will come from effective local associations. Problems in each area take on different appearances. Geographic situations have their influence on the activity across the country. Styles of dancing, though a



great deal more similar today, still have their individuality and we feel that more and more progress can be made through the strengthening of each of these groups.

Because many of these organizations experience similar needs, we would like to suggest that perhaps through the medium of the National Convention an extra day, possibly just preceding the open Convention, might be devoted to callers and callers' groups. With seven months to plan, it is quite conceivable that every callers' and teachers' group might be represented in a series of meetings that would be based largely on an exchange of ideas. Such a stimulation of thinking could only result in progress throughout the nation.

S.O.S.

ONCE AGAIN from square dancers in several parts of the country comes a request which we in turn pass along to you. Perhaps you've gone through the ordeal of developing a healthy square dance activity in your local school only to have the coaching staff put thumbs down on the use of the gym floors. Time and again we have heard from groups that have solved this problem diplomatically and to the harmonious satisfaction of everyone concerned.

In one or two instances the receipts from square dancing in the hall have paid for twice-a-year refinishing of the floors. In some situations an honest presentation of the facts to the school board has awakened this group to the necessity of providing an adequate area for such a wholesome community activity.

Now we would like to ask for some specific quotes from coaches, school heads, recreation leaders and others showing that (1) square dancing in its contemporary form is not damaging to the best of floors and that (2) the square dance activity, as such, is important in the recreational picture and should warrant use of public facilities.

We plan to select the most valuable quotes from this evidence and publish them in a later issue with the thought that these, in turn, will be instrumental in procuring suitable facilities where they are not now available. Perhaps you are in a position to write such a letter or arrange to have one written. Your help in this matter could be of great value to some budding square dance program.

S.O.S. No. 2

BILL AND ALICE JOHNSON, formerly of Chicago, are at present working with the United States Government on special projects in Seoul, Korea. During what free periods he has, Bill has been working with American service personnel in the advanced Korean areas. Over a period of a few months he has taught square dancing to a number of the Korean girls. With the aid of busses furnished them they have "moved in" to various military bases for an evening of square dancing where recreation is sorely needed.

Now, from Bill, comes a special plea. He and Alice have managed to put a handful of their dancers into square dance clothing. They feel that if more of these young ladies could be dressed in square dance fashion that the results might be even more effective. As the Korean ladies are quite small, dress sizes needed are 8, 10 or 12 and shoes from 4½ to 6 (wide).

If any individual, club or association might be able to furnish clothing they should write to William H. Johnson, USOM TC-AG, APO 301, San Francisco, California for further information and instructions on shipping. These people are doing an extraordinary job under difficult circumstances.

Your help will be greatly appreciated.

Des Moines Finale

THE CONVENTION COUNT coming from Des Moines, host city of the 9th Annual National Square Dance Convention held last summer, has recently been made public. As might well be expected the majority of those attending came from within a 200-mile radius of the hosting city.

The State of Iowa led in attendance figures with 7,007 on the tally. Following behind were her neighboring states of Illinois with 884, Missouri with 758. Nebraska had 438, Wisconsin sent 335, Minnesota had 335 and South Dakota had 182.

Colorado, still fired up from their Convention of the previous year, sent 296 representatives, while Michigan, getting tips on running the 10th National to be held in Detroit next year, had 254. Other big tallies include Indiana 432, Kansas 324, California 163, Texas 149 and Oklahoma 146.

Additional states represented were Alabama 2, Arizona 85, Arkansas 8, Florida 51, Georgia

12, Hawaii 2, Kentucky 21, Louisiana 15, Maryland 2, Massachusetts 3, Mississippi 7, Montana 10, Nevada 6, New Jersey 2, New Mexico 21, New York 3, North Dakota 32, Ohio 123, Oregon 8, Pennsylvania 30, Tennessee 47, Utah 28, Virginia 3, Washington 66, West Virginia 3, Wyoming 33 and Washington, D.C. 1.

The location of each National Convention naturally plays a big part in the total count-down. In all probability next year's Convention will see a great swelling in the ranks of those sparsely participating states this year and may see a much larger representation from Canada which sent one lone delegate to Des Moines. Grand total from the Convention was 12,328 with 5,321 coming from outside of Iowa. Eighteen states had more than 50 registered and 10 states were not represented.

More on Conservation

IN LOOKING BACK over the past year's issues the April 1960 Sets in Order with its plea regarding Drop-Offs seems to have brought more response from readers than any other in a long time. Everyone is interested in developing and strengthening the activity, and placing the emphasis upon those who are already in the square dance picture seemed a likely place to start.

Recently we were talking with our Phoenix friend Bob Merkley and he particularly noticed that in many of his old groups the professional people, the doctors, lawyers, architects, etc., who at one time were so much in evidence, had all but disappeared. Some of these men and women we know dropped out for only one reason. Square dancing to them was a relaxing recreation. They were living full, well-balanced, active lives with plenty of demands upon their time, but square dancing was one uncomplicated activity they looked forward to and one they could pick up and enjoy for awhile and then forget for a couple of weeks if they were unusually busy. Then they could come back and without much trouble just start again where they left off. When it became necessary to have a perfect attendance record in order to keep up they just had to drop out.

This was particularly a problem with accountants (or similar business people) who, because of the periodic nature of their work, could only attend a club with some regularity for a part of the year but who from January

until after the income tax deadline in April had to stay away from their dancing activity. Trying to catch up after an absence of four months often was an impossibility and dropping back to take another class or leaving their friends to join a club not so far advanced did not appeal to them — so they'd have no choice but to drop out.

This of course is just a small part of the story. Dancers who are not able to keep up with the pace of a class or a club drop out. Dancers who find they have to devote three or four nights a week to keep up drop out. There seems to be no alternative and yet to these people square dancing could be an answer to so many of their recreational and social needs.

We don't have any sure-fire remedy to suggest at this time. There is no one answer to all of the problems, but what we do suggest is that all groups interested in perpetuating the activity spend at least a part of this month in analyzing their own square dance situation. The problem is not so much, "Where will we get new dancers?" as "How can we keep the dancers we now have?" Also, "How can we attract back into square dancing some of those fine people who dropped out?" The answer may come with the formation of recreational dances where the level is not altered with each new basic movement that is written and where anyone regardless of the amount of time he has to donate to the activity can find a warm welcome and place where he can keep up.

That's what we mean by a Square Dance Conservation Program. That's what we would like to see started right now, during this month, before we lose another dancer.

This 'n That

ACCORDING to the L.A. Times, during the recent election campaign a "Gallup poll" of bumper stickers showed a goodly number in favor of the two candidates, some urging a No vote on a particular proposition and several boasting "Square Dancing is Fun!" . . . A new system of learning to call square dances claims to do away with 90% of the memorizing. This will necessitate a major change in the lives of so many who use the half hour driving to work each morning in polishing up the latest singing composition. We're told that the new car record players which hold a stack of 45's and play them while you're driving are real great!



FLASHES FROM DETROIT

HENRY FORD

AND SQUARE DANCING

By John McManis, Detroit News, Michigan

HENRY FORD, who put the world on wheels, is given the chief credit for introducing square dancing into Michigan, the site of the 1961 National Square Dance Convention.

But — true or not — Ford would click his tongue in disapproval over the manner of square dancing today, even in his home city of Dearborn. He liked it slow-paced and quiet, deliberate and stately, without the visible and audible enthusiasm which dancers will undoubtedly display when the national convention comes to Detroit's Cobo Hall next June.

They tell of the time when the Henry Fords were hosts at a dancing party and son Edsel nervously asked his partner to help him through the pattern of a dance. Edsel smiled in relief when he completed the figure successfully for his father was fully capable of ordering him from the floor if he failed — even though Edsel, at the time, was president of the Ford Motor Company!

It was Ford's idea and hope that the old dances — reels, contras, and square dancing — would replace what he considered the grotesque acrobatics of the new jazz steps. He loved the waltz, at which he was very proficient, and he did his best to popularize this dance. He failed to oust fast dancing, of course, but one of the results of his missionary work was a revival of interest in square dancing.

Benjamin Lovett, Henry Ford's own square dance teacher, wrote the *Good Morning* book of calls and taught in Dearborn for many years.



From an early photo here is Henry Ford (center) in the typical dress for square dance parties in Lovett Hall.

Perhaps square dancing would have attained its present popularity in Michigan without Ford's interest. Certainly there was country — and barn — dancing in the state long before Ford. He, himself, square danced when he was a farm boy in Greenfield Township, a few miles west of Detroit.

In his later years, when his thoughts turned nostalgically to the past, he remembered the good times at those country dances. And — just as he bought early American houses and shops for Greenfield Village — Ford bought himself a dance teacher.

He brought Ben Lovett to Dearborn from Massachusetts, where Lovett had won fame as a teacher and square dance caller. Lovett opened a dance class, and Ford officials and members of their families tumbled over themselves in their eagerness to attend.

Lovett made over many of the early country dances and reels to suit Ford's taste. He taught the waltz, schottische, mazurka, lancers, and the Virginia reel. And he taught square dancing, which Ford always enjoyed.

The Ford dances were formal affairs. Women wore ball gowns and the men donned dinner coats. Ford himself often wore tails and so, naturally, many of the Ford officials also wore tails.

The pace of the dance was slow and dignified. There was no whooping, yelling, or sudden leaping. A Ford dance was not — by any stretch of the imagination — a strenuous affair!

As Lovett, for whom a Ford Motor Company ballroom is named, neared retirement, he trained Al Hards to succeed him. Hards was a 19-year-old Ford draftsman when Ford called him from his drawing board and gave him to Lovett for training.

Ford himself helped, sometimes even writing out the calls for Hards, who carried on as the caller at the Ford parties after Lovett's death. Hards, still active in Detroit as a caller and teacher, called for many years at the city's Ingleside Club until this dignified place was torn down recently. Today he still calls for dances at the Detroit Yacht Club. He has trained many of the present Detroit-area callers and coached many of its dancers, but has managed to maintain much of the traditional dignity of the Ford dances although today, when dances are held at Lovett Hall (in Greenfield Village) square dancers wear the same colorful western costumes customary in dances elsewhere.

What took square dancing in the Detroit area away from the Ford-Lovett-Hards tradition was the introduction of western square dancing about ten years ago.

Mildred and Lee Brennan are generally credited with this change. They came to Detroit from Colorado where they had been trained in the freer, more active western patterns. Both are teachers and callers. Mrs. Brennan came to Detroit as an instructor for the city's Recreation Department and is still active in this capacity.

She taught the newer steps and dancers took
(Continued on page 46)

They still dance today in Lovett Hall on the grounds of the Ford Motor Company's Greenfield Village in Dearborn, Michigan. Styles of costume and dancing have changed a bit.

Photos by Detroit News



VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



DANCING FRIENDS OR FRIENDS DANCING

By Theodosia Cope, Santa Ana, Calif.

PEOPLE WHO HAVE BEEN DANCERS before becoming square dancers usually enter the activity on the supposition that it will be a varied form of dancing. They frequently discover that one does not refer to it as dancing. This might scare off some of the reluctant husbands or make some of the timid more self-conscious.

It seems that square dancing has gained renown as a means of assisting adults in casting off "complexes" — inferiority and such. That's real fine. However, it also seems that there are some who associate dancing with square dancing just for the relaxation and recreation that result from rhythmic motion. Dancing can be fun. It is more than merely feeling victorious that the square did not get fouled up.

There are as many reasons why people take up square dancing as there are square dancers. The numerous reasons seem to fall eventually into three categories: people who get together for the sake of dancing and thus make friends with dancers; people who get together for the sake of friendship and use dancing as a group activity; and people who need exercise and diversion in general.

Further, on the first two categories, perhaps the time has come to rate clubs as "Friends Dancing" or "Dancing Friends" and let the square dancer seek the environment of whichever type of club appeals to him. Without letting the threat of clannishness enter, each type of square dancer would feel right because he was associating with those who shared his own concept of square dancing. This is not a question of Beginner, Intermediate or Advanced rating. It is a matter of what interests the square dancer.

There are people who have square danced for years and still do not care to follow thru on a dance. They will stand in the middle of the square while the call and music flow thru a "go around one and into the middle." There are others who reach the height of enjoyment by slowing down the whole square on a promenade. These are Friends, Dancing.

Occasionally eight people who are interested in rhythm and pattern are fortunate enough to square up together. After such an experience they bow and wave to their Dancing Friends with genuine and congenial pleasure.

IN FAVOR OF TAPE RECORDING

By John Pedersen, West Long Branch, N.J.

TAPING HAS PLAYED AN IMPORTANT PART in the development and growth of square dancing in our area. Six years ago we had one night stands of "barn" dancing and no callers capable of calling a real square dance. Anyone wishing to participate in square dancing had to travel great distances.

A small group met for one year and struggled to learn with the use of records and a caller with admittedly limited ability, with only a small amount of progress. One of the couples attended a square dance institute and was permitted to tape the dance sessions. On their return some of the numbers were danced with the assistance of the couple who had attended the institute. The group found the tapes easier and more enjoyable to

learn from because of the taped "walk-thrus" in place of the written instruction with the records.

The dancing ability of the group increased and so did the number of dancers. Soon other dedicated couples, who couldn't call but did have the ability and desire to teach, began instructing small groups in the basements of their homes using tape recordings and records. From these groups new clubs were formed using tapes as the basis for their dancing.

We do not send tapes all over the country. They are used for teaching, club activities and small basement parties. "Walk thrus" recorded at a live dance given by capable callers are helpful in teaching new dancers and bring the professional experience directly to the beginner dancer.

Over the last couple of years the clubs have grown and have been able to keep pace with the increasing number of new figures being introduced. Tapes have increased the desire of the dancers to attend dances, institutes and conventions. During the past year 25 different traveling callers were sponsored at open dances in this area.

As the number of tape recorders increased at our dances it became apparent that some sort of control had to be instituted in order that the privilege of taping would not be abused. This was recognized by the tapers themselves who got together and adopted a "Code of Ethics" for tapers. Basically this code was established to reduce possible annoyances to the caller or dancers, insure the best recordings and protect the interests of the caller. (A copy of the Code of Ethics for Tapers may be had by writing to Sets in Order.) It should be noted that the code prohibits the use of poor recordings or the use of tapes for commercial profit.

HANDCLASPS

By Bob Myers, Williamsburg, Mass.

MY PLAINT WILL PROBABLY be only an epitaph, but if a part of square dancing must die let there be an epitaph at least! It might even be that in the next century someone browsing thru the old files of Sets in Order will read the obituary of the thumbs-up grip and be motivated to resurrect it for a generation to whom it will be novel.

Let us first make our obeisance to standardization, without which square dancing would be chaos. We can observe the problems which attend differing ways of dancing when visitors insist upon imposing their personal preferences even though these differ from the practices in the club. But do let me state why I am sorry to see the thumbs-up grip disappear.

An important part of square dancing is the interpersonal relationship, and a handclasp has always been a meaningful way of relating to others. A handclasp can be cold or warm, weak or firm, indifferent, friendly or eager. And a thumbs-up handclasp, near eye level, becomes part of the personal interchange and recognition that go along with the smile that expresses enjoyment of the dance and the dancers.

In contrast a forearm can only be fat, flabby, solid or bony, dry or sweaty and pretty thoroughly uncommunicative. Its one advantage, as I see it, is that its very lack of individuality contributes to standardization.

The thumbs-up grip with its universal application has had to be replaced by two grips, since neither the forearm nor the handshake grip is universally applicable. When we compare the thumbs-up grip with the handshake grip there is still further loss for the square dancer. "Handshake" becomes a misnomer because there is usually no real gripping of the hands. Most dancers use a loose grip or simply touch hands as they pass by. No more pivoting around each person as you pass, using the clasped hands to resist the centrifugal force of the pivot.

As the personal quality of the interaction with other dancers is reduced, our satisfactions in square dancing must stem more exclusively from the group interaction, the teamwork of being able to execute the figures in an orderly fashion. It becomes less

important who is in your square; as long as the other seven people have the skill to be where they should be at the right time this is all you can ask. But for me there is something missing.

Many of us know from experience how frustrating it is to dance where some use one grip, some another. Would it be worth-while to preserve the values of the thumbs-up style in some local clubs? Does anyone else feel this way, or *must* this be an epitaph?

BUILDING HALLS

By Martin and Wilma Mangum, Blackfoot, Idaho

WE HAVE AN IDEA we wish someone had the time, energy and inclination to carry out. Various companies have credit unions for their employes. We think it would be wonderful if someone could start such a thing for square dancers — the fund to be borrowed by people building square dance halls. This fund should pay a good interest rate to the lenders because most of us trying to borrow money for such a purpose are eager enough to follow thru that we are willing to pay.

We are currently trying to build a hall. We can get no financing because it is a business outside of city limits. Every bank, firm and individual says we are personally good credit risks but they do not feel our purpose is wise. We are considering a company which starts out with a 10% discount and legal interest rate thereafter on the first amount — and we are not sure that even they will consider our purpose.

We have talked to square dance hall owners and many desirous would-be owners throughout the country. Financing was the big problem of those who have built. Financing has stopped those wanting to build. Halls seem to be the big problem to square dance clubs everywhere.

Schools are not generally available. In this area we can use one of the high school gyms for our Upper Snake River Valley Callers' Assn. spring jamboree — but that is the only time. The rent started at \$20.00; last spring it was \$50.00. One year our club, Calico and Jeans, was in such a spot that we used the hall at the state mental hospital in return for the patients' dancing with our club. We also had a dance for the patients another night of the week.

We're still hoping some kind fairy godmother will make the hall possible.

ANYONE CAN DANCE IF HE'S A MIND TO

By Elva Blythe, Absecon, N.J.

I CAN'T DANCE. I'll never learn. I've got two left feet. I don't have any rhythm." These are just some of the arguments that face the dance leader today.

Blind people dance. They can't see the instructor demonstrating but they can hear and follow sense of direction. Deaf mutes dance. They can't hear but can see to read the lips of the instructor and thus can follow his movements. Rhythm can be developed by repetition of movement.

And what about crippled people? Even they have tried to dance and I have seen many of them succeed. As for the mentally incapacitated, we had the pleasure a few years ago, of assisting caller Bill Thiede with a square dance activity in Ancora State Hospital. These folks were taught simple squares and mixers, some of which used the primary basics of round dancing. These people followed instruction and enjoyed every moment of it.

What has all this to do with, "I can't dance"? Just this — 98% of you square dance hobbyists are neither blind, deaf, crippled nor mentally ill and with all these wonderful, God-given gifts to your advantage, how can you say, "I can't dance"? You may not learn all there is about square dancing or round dancing in a week or a month, but if you get out there and try and go along with that leader or instructor who is eager to help you, you CAN dance. You'll know the pleasure that dancing can bring to you and your partner. Go ahead — try!

THE DANCER'S WALKTHRU

Sets in Order

HOW TO DECORATE FOR CHRISTMAS

PART OF THE FUN of the Christmas holiday season is the festive aspect of your hall when you have your Christmas "ball." There are scores of concepts of this, many inexpensive, some requiring a little preparation ahead of time. For your Christmas decorating fun, we present the following ideas:

Make big Christmas cards to decorate your stage, using shelf or construction paper and bright paints. You might even "frame" your caller in a big Christmas card of lightweight wallboard and let him be its center decoration.

Hang your hall with garlands from the fields or the dime store, not neglecting the mistletoe. They say even artificial mistletoe is effective!

Give each lady dancer tiny bells to fasten somewhere on her dress, wrist or slippers. The tinkle adds to the sound of Christmas dancing.

Try a table decoration of a "tree" formed of tiny angels on a cardboard or light wooden frame. At the end of the supper, give an angel to each lady as a favor to take home. Add holly leaves and berries and give them to the men for boutonnieres.

Stuff "blown" eggshells colorfully painted, with confetti. Use them for a tag dance by breaking them over the head of the "chosen." Messy, but fun.

Choose the best singers in your club — or just *willing* singers who can belt out a tune with enthusiasm — and make carol singers of them. Station them outside the hall and at a given signal dim the hall lights and let them enter in procession, singing and carrying candles while they parade around the hall and out another door. They could be dressed in scarves and bonnets for an old-fashioned effect.

If you like gift exchanges, try the "white elephant" idea, with everyone bringing an item useless to him but possibly useful to someone

else. This can lead to much hilarity as the gifts are unwrapped. They should be marked for "Gent" or "Taw" and traded around until everyone is at least partially satisfied.

Make some Christmas "mobiles" to hang from the hall ceiling. Bend coat hangers into interesting shapes, maybe fastening two or three of them together, spray them with glitter or color and add ribbons, bright Christmas balls, stars, etc. Let your imagination be your guide.

Styrofoam is generally readily available at the holiday season and lends itself well to table or hall decoration. Cut giant snowflakes of styrofoam and mount them on gay construction paper to hang on the walls.

You can go simple or elaborate on food for Christmas parties. This depends many times upon the size of your group. An elegant spread is fun if your club can afford the money and/or the time to have it. A more simple type of refreshment is ice cream balls rolled in cocoanut and topped with a bit of holly made of colored icing and this topped in turn by a tiny candle. These may often be purchased in supermarkets or ice cream shops at Christmas.

Don't neglect the home magazines, the Christmas windows in your town, or the newspaper ads as sources of ideas for your Christmas galas. You might even, as has one square dancer whose decorations are always much admired, start a clipping file and add to it as you come across ideas or illustrations which can be copied or converted for your club's fun.

Acknowledgment is made for some of the suggestions included here to Grand Squares and Round Trippers of Washington, D.C. Area; Helen Hoyt, Christ Mueller, Ethel and Frank Grunden.)



The WALKTHRU

HOW YOUR CLUB CAN SPEND MONEY

LAST MONTH we presented some ideas on fund-raising for square dance clubs. This month we will look into ways that a square dance club can spend a treasury accumulation in the best possible way to further square dancing.

First off, it would seem that the most logical way to use surplus club funds would be to put them back into square dancing itself in some fashion — probably to heighten the enjoyment of the immediate group but also to include other aspects of dancing.

Several clubs we know about put on a whopping big party with their extra funds. They usually make it seasonal, tying it in with Christmas or another holiday. They go to a restaurant with a private room for dancing or they have a catered dinner. They generally leave a little something in the sugar bowl for “seed” and basic expenses but most of the money goes for the jolly party.

Morale value comes out of such use of club money beyond the obvious one of a good time for everybody. This is one time there is no food committee and the club ladies can come and enjoy themselves without responsibility for such details. Somebody is in charge, of course, but it is usually the club board who would see after any dance.

One club in Florida wanted to replace a cement floor on which they were dancing. They held a “floor dance,” had tickets printed with pictures of shoes with holes in them, hung up shoes with holes worn from dancing on cement for decoration. They turned \$300.00 over to the Recreation Department and got a new terrazzo floor which makes the square dancing so much more fun to everyone using the hall. This is a case where the funds went in and out of the club treasury in a hurry.

This same group gave the same Recreation Department \$40.00 for some fans and got two of them, adding further to their comfort. The next project is to donate towards a closed ceiling for the hall, helping on acoustics. Here is a practical demonstration of how club funds can be used to improve dancing facilities.

How about a club sponsoring a beginner

class? Many clubs all over the country do this and it is an excellent way to promote square dancing. Funds are needed for possible newspaper advertising, to rent the hall and hire the caller.

There are fine square dance institutes which your caller might enjoy attending. It might work out to subsidize him and his taw to the extent that the club treasury is able. Who knows what delectable dancing ideas he might bring back, to say nothing of the boost for his morale to think that his club would do this for him? From the dancers' standpoint, perhaps the club president and his wife should be sent to an institute of their choice.

Thinking of how the caller can benefit from club surplus funds, it may be that he could use some new equipment — or records. Dancing is much more fun when you can hear the calls and rhythm clearly thru topnotch equipment. Again — this is a direct benefit to the club from club money — and so to square dancing, in general.

These ideas are just a start. There are many more ways in which a club may use an overloaded treasury to advance the cause of happy dancing. Do you know of any? We will be glad to hear about them.

(Acknowledgment is made for some of the above material to Bill Roundtree of Hagen Hoesdowners, Muriel Turner, John Benton and Norm Hawley.)

PARLIAMENTARY PROCEDURE

PUTTING IDEAS BEFORE YOUR GROUP

WITHIN THE ORDER of business there are times when the members of an organization wish to present their ideas and suggestions to the group. The proper manner of carrying out this intent is by use of a motion.

Before a person may speak, he should rise, address the chair and wait to be recognized. When he “has the floor” he also has the attention of those in attendance and the right to present his proposal by saying, “I move that . . .” and then briefly state his idea.

Before the motion may be discussed it must be seconded. This insures that it has the approval of more than one person. At this point the chair restates the motion and asks for discussion, at the completion of which the vote is

The WALKTHRU

taken. Be sure to ask for the "Noes" as well as the "Ayes" so that a complete vote will be expressed. Either the "Ayes" have it and the motion to . . . is carried, or the "Noes" have it and the motion is lost.

A majority vote will carry a motion with the exceptions noted below.

During the discussion of the *main motion* there are several *subsidiary motions* which may arise. These are arranged below in their order of precedence, i.e., number one has the highest rank. When one of these subsidiary motions is pending any motion above it would be in order but those below it would be out of order. Remember there can only be one main motion on the floor at a time. The purpose of the subsidiary motions is to clear the way for action on the main motion or dispose of other subsidiary motions in a qualified manner.

1. To Table (to temporarily put aside one motion to consider other business . . . a motion may be "taken from the table" at the same meeting after other business has intervened or at the next regular meeting . . . after that time it is considered dead and would have to be offered again as a new motion).

2. Call for the Previous Question (to desire a vote taken which would end discussion and open the way for a vote on the main issue . . . two-thirds vote required).

3. Limit (or Extend) Debate (to set a specific overall time for a debate or set a time for the close of debate . . . to limit a speaker's time or the number of speakers . . . two-thirds vote required).

4. Postpone to a Certain Time (either later in the same session or at the next meeting).

5. Refer or Commit (when further study of a proposal is advisable the motion can be referred to a committee for review or investigation).

6. Amend (used to add to, substitute or subtract from the main motion . . . if the mover of the main motion accepts the amendment and no objection is offered from the floor the motion is amended, but if an objection is offered the amendment must be voted upon).

7. Postpone Indefinitely (primarily an attempt to block a main motion).

Motions one, two and three (listed above) are not debatable; the others are all open to debate.

During the time a motion is under consideration the following two items may be used to help clarify a situation. (1) Should the issue become obscure or involved a person may ask for a *point of information* and (2) should the parliamentary procedure be violated he may seek a *point of order*. The chair is obliged to recognize both of these requests.

In addition to the motions discussed there are Incidental Motions and Privileged Motions and should a meeting become this technical it would be wise to refer to a copy of Robert's Rules of Order Revised. Here again we repeat that the purpose of the motion is to expedite action on a particular subject and a working knowledge of these procedures will enable all members to take an active part and permit business to be handled quickly and efficiently.

IDEAS METHOD OF CONTACTING NON-DANCERS

Here from Willard Noxon is a copy of the letter which went out from the Lincoln (Nebr.) Folk and Square Dance Council to 40 business places in town. This was preceded by a telephone call informing the businessmen that the letter was coming and asking their co-operation. It was posted in prominent spots and was eminently successful in reaching interested non-square-dancers.

"You and your partner are invited to attend the Free Beginners' Square Dance lessons starting Monday night, September 19 at 7:30 P.M. The series of 12 lessons will be held on consecutive Monday nights at the Antelope Park Dance Pavilion. Registration will be at the Pavilion on the nights of the 19th and 26th of September.

"Join with your friends in an activity which is fast becoming one of the nation's leading forms of recreational entertainment.

"These lessons are being sponsored by the City Recreation Department, Lincoln Callers' Association and the Lincoln Folk and Square Dance Council.

"Due to your fine support and co-operation last year, we graduated a class of 200 square dancers.

"We hope that you will again display this letter where the public may read it."

PLANNING A BIG SQUARE DANCE AFFAIR? POINTS TO CONSIDER

ONE LOOK at the Square Dance Date Book in Sets in Order confirms the fact that there are more and more BIG square dance affairs being planned across the land. Here are some basic points to think about, suggestions to consider, when the committee launches into its plans. These have been compiled from numbers of dancers who have attended numbers of these big affairs and they are presented for your thoughtful perusal.

1. Why not forget about dancing on Friday during the day, if it's a week-end affair. Start registration at about 6 P.M. and start that evening's dance at 8 P.M. This will relieve callers, checkers-inners, musicians, etc., who have a hard time getting off work on Fridays to square dance.
2. Think first of all of the comfort — the physical comfort of your dancers. Assume that they need to rest occasionally and have chairs *handy* where they can sit down. Don't make them climb a stairway to a balcony to sit.
3. Provide a place where dancers can hang their wraps, preferably with an attendant.
4. Provide adequate parking at reasonable prices — and with pass-out checks.
5. Try to keep the printed program to a nominal price — say, 50c. Almost any dancer will want to have this type of souvenir and 50c can usually be managed. At this price, too, there is little danger of hundreds of left-over programs eating into the overhead.
6. The question comes up, "Is An After-Party Really Necessary?" And, is it? Or is it just a habit, something that someone started and the follow-uppers think they have to continue? If there is any kind of provision *at all* for food after the dance, it should be in the main hall, should never be over-sold, should move fast, with one or two items of entertainment and be over and the hall cleared within 45 minutes. Sound drastic? It is and it's quite a trick but if it cannot be done, then why not dispense with the after parties? If the after party must be in a different hall, be sure there are greeters at the door, receiving the guests.

MORE DECEMBER IDEAS FOR PARTY FUN

The Christmas holiday is upon us and whether we live just outside Santa's winter palace or across the world in sunnier climes the air is filled with excitement and gaiety, laughter and love and family and friends. 'Tis indeed the season to be jolly and excitement and beauty abound.

Square dance clubs will be animated with the festivities and the traditional Yule tree with its spicy pine fragrance will grace most halls. For an added feature this year, why not include as part of the decorations an ornament featuring the name of each member of your club. These are easy to make and will certainly add that personal touch to the Christmas tree. Buy enough large glass balls to cover your membership list. Wilhold Glue (and other similar types of household cement) now put out special bottles with a special nozzle point made for writing and you can easily put the desired name directly on the ornament.

Sprinkle colored glitter of your choice over the glue and let dry. With a bit of patience, a gentle hand and ample room to work in, the decorations will soon be completed. At the end of the dance each member might take his ornament home to add to his own tree.

You might suggest that club members add Christmas decorations to their costumes. Girls can dress up plain colored skirts by basting on felt Christmas trees, Santa Claus, reindeer or snowmen — or they might add a bit of felt holly to the men's ties. These appliques are available in inexpensive packages at the dime store as well as the familiar, but more expensive ones, obtainable in the yardage and sewing centers. Or perhaps they'd like a Jingle Bell tinkling from the toes of their ballet slippers.

Refreshment table centerpieces can become quite elaborate when dried weeds, pods and branches are sprayed silver or gold and intermixed with silver and gold ornaments. Or if you've used the floral arrangements recently, try spraying vegetables and fruits such as pineapples, green peppers, grapes, nuts and persimmons and add your ornaments to them. The humble kitchen food becomes truly elegant and as this is the season of giving you might include your handiwork as a door prize.



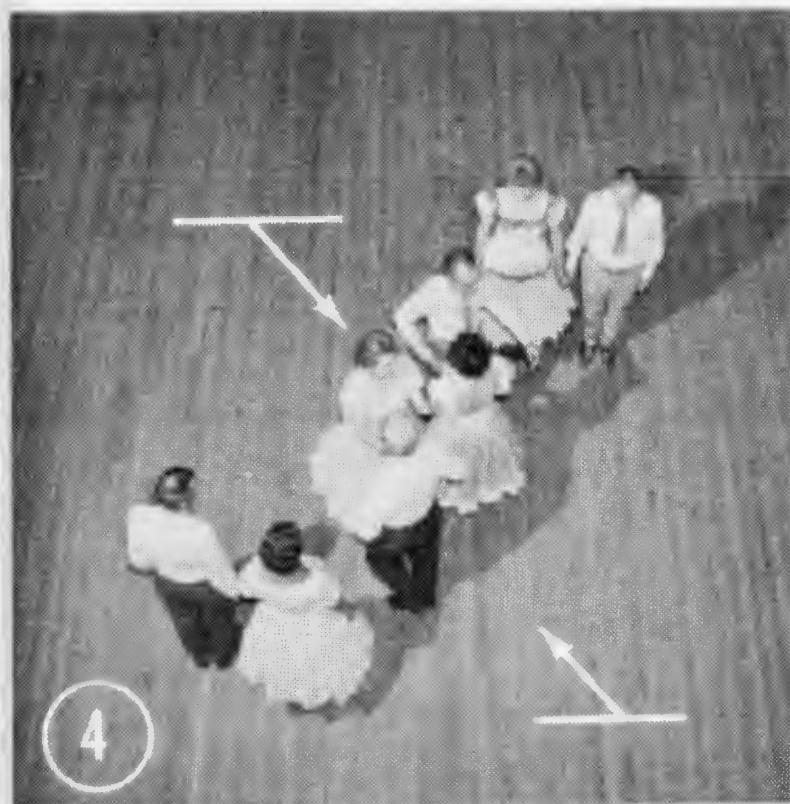
STYLE SERIES:

FORMING CONTRA LINES

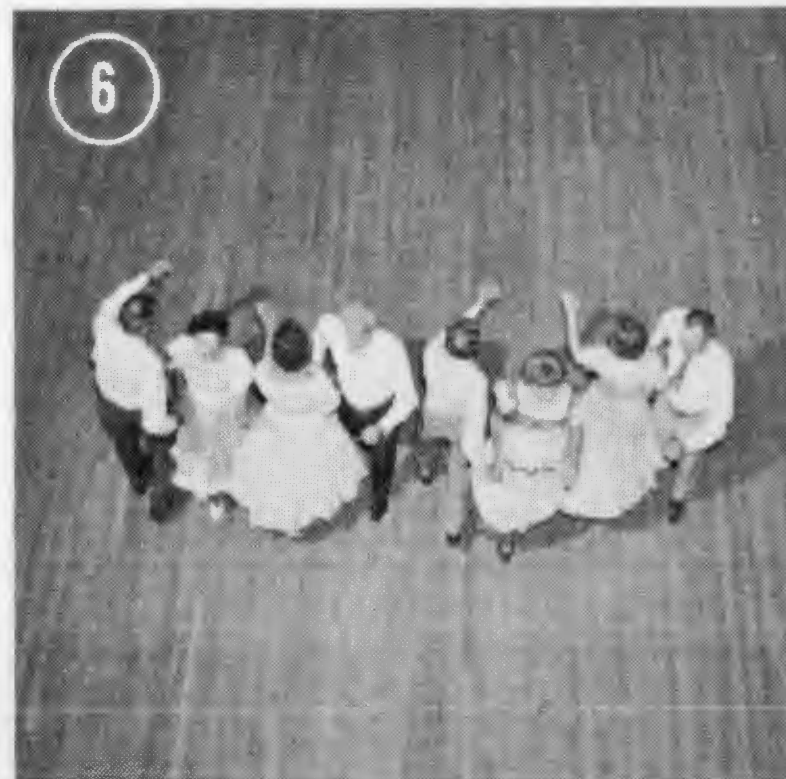
AND THE SLAUNCH

THE GREAT VARIETY OF PATTERNS to be found in contra dances is due in part to the number of different ways a contra line may be set up. In a good number of cases the dancers, in two lines, will be facing their partners. This could either call for all of the men in one line and the ladies in the other, or, it could call for alternating men and women in each line. In the form shown on the following pages couples will be facing with the man and his partner standing side by side in the same line.

For those who do contras quite frequently the announcement: "Form your lines for a contra" is all that is needed to get dancers into the required formation. However for those more familiar with squares than with the longways here is a simple gimmick. From a square (1) the head couples (shown at the right and left in this series for convenience — the caller would be at the left of the picture) move to the couple on their right (2) and circle to two facing lines of four (3).



In contras there is one movement, either called or achieved automatically, that is necessary to the contra's progression. This is the cast-off. An exceptionally smooth way of handling this particular movement (which can be utilized in the side-by-side partner's formation shown here) is through a diagonal right and left thru or "slaunch." To do a slaunch-wise right and left thru those couples who have a couple diagonally across and to the left of them will execute a right and left thru with that couple (4) and (5). While they are doing this, one couple at the left end of each line will remain inactive for the eight beats. To follow thru from this point couples will do a right and left thru directly across so that everyone is working (6). As an end result the couples at the left end of each line (head and foot) have crossed over while the others have moved up one couple (7).





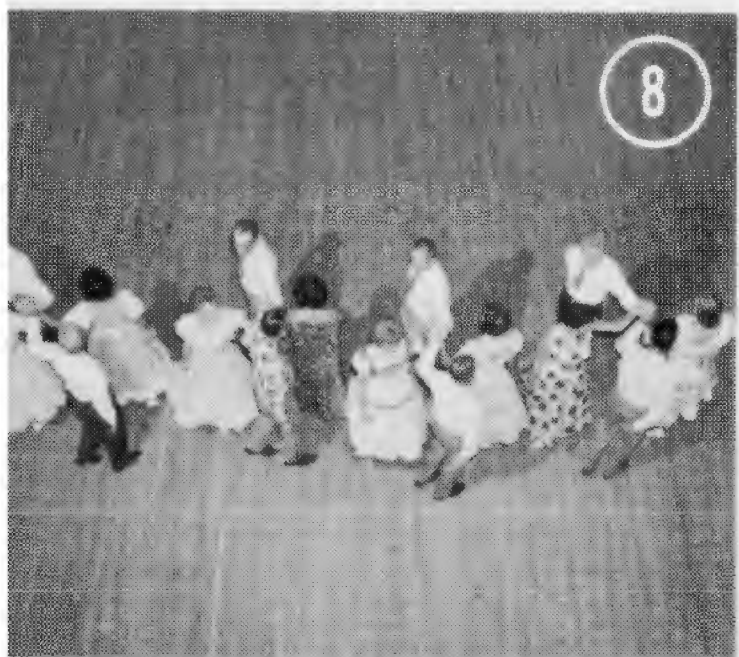
**STYLE
SERIES:**

CONTRA SLAUNCH TO DONEGAL

FROM THE TWO "ROUTE LINES" that are shown in figure three on the preceding page it is a simple matter to add another square in the same formation and form a contra set (1). Using the slaunch plus terms familiar to all square dancers we come up with a series of patterns that illustrate one example of the versatility of the contra. Slanting to the left those who can (all except the one couple at the left end of each line) do a right and left thru (2). Turning their partner (3) they form their lines again (4). With all dancers working, couples do a right and left thru with the couple directly across from them (5). Still working with the couple across, the two ladies chain (6) and then chain back (7).

Next, the two couples form a left hand star and move counter-clockwise (8) followed by a right hand star (9). Working back into their lines each person turns to his corner for a left allemande (10). In this case, as in a square, the corner would be the one on the man's left within the same line. The individuals at the end of the line work with the person across from them. Returning to partners each person swings his own (11). Finishing the swing, dancers are lined up (12) and ready to do the slaunch and continue from figure 2.

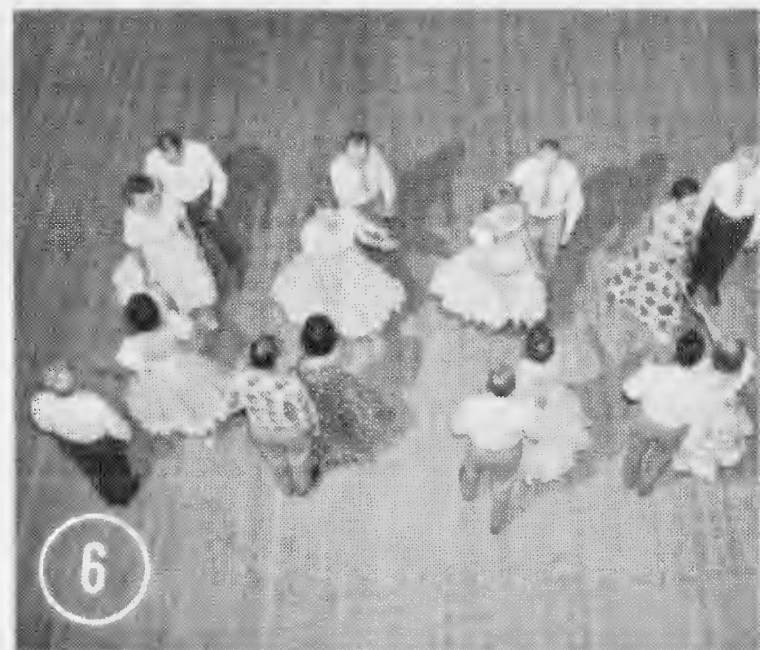
This particular routine can be called in prompting or patter style using a good contra accompaniment, or it can be fitted as a singing call to the tune "Back to Donegal" as recorded by Don and Marie Armstrong (Windsor 4183) or Manning Smith (Blue Star 1551). Here is the call as used by the Armstrongs:





SLAUNCH TO DONEGAL

Allemande left your corners (10)
 Go home and swing you do (11)
 Swing your girl, then slant to the left
 Do a right and left thru (12-2-3)
 To the left you go, then straight across
 Do a right and left thru (5)
 Take your time, turn 'em there
 Then the ladies chain (6)
 She's not yours, what a shame
 Chain her back again (7)
 Keep in step with the piper's band
 Star with the old left hand (8)
 Around you mill and around you wheel
 Come back with right hands all (9)
 Turn the star, go back home, back to Donegal
 Allemande left your corners (10)
 Go home and swing you do (11), etc.



As shown in the dance, the pattern actually starts with an allemande left (10). However in illustrating the slaunch movement it followed naturally for us to start the routine at this point.

Slaunch To Donegal was written by Ede Butlin and modified on the Windsor recording by Don Armstrong and is a direct descendent of Beckett's Reel, written by Herbie Gaudreau.





WHAT ARE THEY WEARING?



WHAT IS MORE DECORATIVE in a Christmas issue of *Sets in Order* than pretty square dance dresses on lovely square dance ladies? Here, from Louisiana, Germany and California are some examples of what the well-garbed taw will be promenading in this season.

(1) Catherine Roberts — Bell, Calif.

A deep, dramatic purple is the color of Cathy's polished cotton dress. The ruffles at the square neckline, the sleeves and at the bottom of the full skirt are of lavender which picks up the color of the flowers in the print. The bodice is laced with gold ribbon, giving the effect of a gentle dirndl.

Photo by Akers



(4) Jo Spencer — Wiesbaden, Germany

A little Bavarian dress shop in Berchtesgaden, Germany, was the source for this gay dress in white and green print against a red background, which Jo is wearing. The bodice is typically Bavarian, completely lined and the green ruching around the neckline is hand made and hand sewn to the dress. At the top of the bust, white cotton lace is inserted and drawn with a black velvet ribbon drawstring. Two zippers — one at the side and one at the bodice front, assure a nicely-fitting waist. The skirt was Jo's idea, is 3-tiered with ruching sewn between the tiers.

Photo by Afex

(5) Joan Estrada — Mainz, Germany

Joan, whose husband Tom is a caller and stationed with the American Forces in Germany, made her two-piece squaw dress of light orchid drip-dry cotton. The 3-tiered skirt was completely pin-tucked on her Swiss Bernina sewing machine, giving the effect of fine pleating. The trim is black and dark orchid ric rac. The wide row is black ric rac with a gold and orchid design stitched with an automatic attachment.

(2) Faye Barry — Oakland, Calif.

Faye's bright red squaw dress is fashioned of fine corduroy. The deep V neck is accented with silver braid, as are the $\frac{3}{4}$ -length sleeves. Nine rows of silver braid trim the skirt, with wide and narrow braid alternating. The skirt is a full circle. Faye says the dress is not over-warm for dancing, corduroy notwithstanding.

(3) Mildred Boutillier — New Orleans, La.

Mildred, an enthusiastic round dancer as well as a square dancer, designed this dress and made it of pink and white checked tissue gingham over an underskirt of solid pink with rows of ruffles to the front. Each ruffle is edged with white baby ric rac. The belt and the rose are made of the pink and white material and Mildred has also covered her shoes with the pink and white edged with the baby ric rac.

Photo by Abel's



CALLERS' ASSOCIATIONS

AS A RESULT of an inquiry made recently (SIO July, 1960) voluntary correspondence from all over the country has brought us up-to-date listings of square dance caller-leader-teacher associations. Except, of course, for that information received after press time, this is the picture as it appears today. Within the next few months we'll be running additions to this list so if your association is not represented please let us hear from you.

Arizona

1—Arizona Federation of Square & Round Dance Callers and Instructors. Mike Michele, 4133 N. 7th St., Phoenix, Ariz. Covers State of Arizona.

California

2—Callers' Assn. of So. Calif. Wayne Donhoff, P.O. Box 1024, South Gate, Calif. Covers So. Calif., Santa Barbara south.

3—Central Coast Callers' Assn. Tom Miller, 1232 Sidney St., San Luis Obispo, Calif. Covers coastal area around San Luis Obispo.

4—Cow Counties Callers' Assn. Tom Davis, 12039 Roswell, Chino, Calif. Covers area in and around Riverside and San Bernardino.

5—Dancers' Assn. No. Calif. Callers' Workshop. Jim Knudsen, 897 Lester Ave., Hayward, Calif. Covers San Francisco and Bay Area.

6—Heartland Callers' Assn. Bill Keller, 554 Ritchey, San Diego 14, Calif. Covers area east of San Diego.

7—Kern Co. Callers' Assn. Carl Hayslett, 1200 S. Chester Ave., Bakersfield, Calif. Covers central Calif. area in and around Bakersfield.

8—Northern Calif. Callers' Assn. Bob Page, 31855 Veril Way, Hayward. Covers San Francisco and Bay Area.

9—Patio Workshop. Jack Thomas, 16728 Celtic St., Granada Hills, Calif. Covers San Fernando Valley.

10—San Diego Callers' Assn. George Caddick, 5073 Georgetown, San Diego 10, Calif. Covers San Diego area.

11—Shasta Callers' Assn. Howard Hones, P. O. Box 587, Dunsmuir, Calif. Covers area north of San Francisco.

12—Valley Callers' Assn. Bruce Stotts, 967 Wilson Ave., Fresno 4, Calif. Covers central Calif. area in and around Fresno.

Colorado

13—Denver Square Dance Callers' Assn. Paul Kermiet, Lighted Lantern, Route #3, Golden, Colo. Covers area in and around Denver.

14—Hoedown Callers' Assn. Al Horn, 1502 Alex Circle, Pueblo, Calif. Covers area in and around Pueblo.

15—Northeast Colorado Callers' Assn. Irv Jacobson, 710 So. 21st St., Laramie, Wyo. Covers northeast Colo. and southeast Wyo.

16—Western Slope Callers' Assn. Mel Zwickl, Box 128, Glenwood Springs, Colo. Covers western Colorado.

Connecticut

17—Connecticut Callers' & Teachers' Assn. Gordon Berrien, 44 Governor's Ave., Milford, Conn. Covers State of Connecticut.

Florida

18—Florida Callers' Assn. Ernest Bartley, 1050 S.W. 11th St., Gainesville, Fla. Covers State of Florida.

19—Florida Callers' Clinic. Bill Muench, Bahia Beach, Ruskin, Fla. Covers West Central Florida.

20—S.E. Florida Callers' Assn. Bill Roundtree, 123 N.E. 29th, Fort Lauderdale, Fla. Covers South East Florida.

21—Suncoast Callers' Assn. Mildred Uterhardt, 5312 Rainbow Dr., Tampa, Fla. Covers South West Florida Coast.

Illinois

22—Chicago Area Callers' Assn. Walter Meier, 314 Cumberland Parkway, Des Plaines, Ill. Covers Chicago and environs.

23—Illinois Square Dance Callers' Assn. Clarence Mack, R.R. 2, Box 900, West Chicago, Ill. Divided into Northern, Central and Southern State sections, meeting separately.

Idaho

24—Upper Snake River Valley Callers' Assn. Harold Lund, R #5, Idaho Falls, Ida. Covers northeastern Idaho.

Indiana

25—Indiana Square Dance Callers' Assn. Jim Spall, 2304 Highland Ave., Anderson, Ind. Covers State of Indiana.

26—Indianapolis Callers' Assn. Gabe Owens, 6621 W. Ohio St., Indianapolis, Ind. Covers Indianapolis and environs.

27—South Bend Callers' Club. Harry Brown, Rt. 6, Box 61N6, South Bend, Ind. Covers South Bend and environs.

Iowa

28—Central Iowa Square Dance Callers' Assn. Fred Caulkins, Stuart, Iowa. Covers central Iowa.

29—Northwest Iowa Callers' Assn. Marvin Hartong, Gaze, Iowa. Covers northwest Iowa.

30—Southwest Iowa Callers' Assn. Wayne Proctor, Bloomfield, Iowa. Covers southwest Iowa.

Kansas

31—Kansas City Square Dance Callers' Assn. Jess Hyatt 4933 Buena Vista Dr., Kansas City, Kans. Covers Kansas City and environs.

32—Northwest Kansas Callers' Assn. Bill Anderson, Healy, Kansas. Covers northwest Kansas.

33—Southwest Kansas Callers' Assn. Les Houser, 1903 Hart, Dodge City, Kans. Covers southwest Kansas.

ACROSS THE COUNTRY



34—Topeka Square Dance Callers' Assn., Inc. Ferd Wellman, 3408 Huntoon St., Topeka, Kans. Covers Topeka and environs.

Kentucky

35—Kentucky Square Dance Callers' Assn. Ray Bohn, 4611 Dover Rd., Louisville, Ky. Covers State of Kentucky.

Maryland

36—Square Dance Leaders of Baltimore Area. Lou Libertini, 1934 Altavue Rd., Baltimore, Md. Covers Baltimore and environs.

Massachusetts

37—North of Boston Callers' Assn. Miss Louise Winston, 2 St. John St., Jamaica Plain, Mass. Covers northern Massachusetts.

Michigan

38—Michigan Square Dance Leaders' Assn. Art Carty, 16840 Greenfield Rd., Detroit 35, Mich. Covers State of Michigan.

39—Saginaw Valley Callers' Assn. Lew Drake, 13 Norwich Ct., Midland, Mich. Covers east central Michigan.

Minnesota

40—Central West Callers' Assn. Norb Ebnet, 744 Washington Mem. Dr., St. Cloud, Minn.

41—North East Musicians and Callers' Assn. Clyde Stewart, 4411 Regent St., Duluth, Minn. Covers

northwest Minnesota.

42—South East Callers' Clinic. Lester Halvorson, New Richland, Minn.

43—South West Callers' Assn. Lyle Wilson, 713 N. 5th St., Marshall, Minn.

44—Swingmasters, John Wald, 1489 Hilton St., St. Paul 13, Minn.

Missouri

45—St. Louis Callers' Guild. Elmer Kruse, 939 N. Harrison Ave., Kirkwood 22, Mo. Covers St. Louis and environs.

Nebraska

46—Lincoln Callers' Assn. Kenny McCartney, 1603 N. Cotner, Lincoln, Nebr. Covers Lincoln and environs.

47—Omaha Area Square Dance Callers' Assn. Don Gammel, 5302 N. 48th St., Omaha, Nebr. Covers Omaha and environs.

Nevada

48—Southern Nevada Callers' Assn. Fred Bailey, 2712 Holmes Ave., N. Las Vegas, Nevada.

New Jersey

49—New Jersey Callers' Assn. Beulah Samec, 458 Beach Rd., Staten Island, N.Y. Covers State of New Jersey.

(Continued on page 42)



ECHO CANYON

Promontory Point northwest of Ogden, Utah. This was the completion of a cross-country railway. Some thought its great significance would be the linking of the Orient to the populous eastern part of the nation. (They still couldn't get over the notion that the purpose of westward expansion was to reach the wealth of the Indies the hard way.) Actually, the greatest significance of the cross-country railroad was the opening up and development of the Great Plains and the western mountain states.

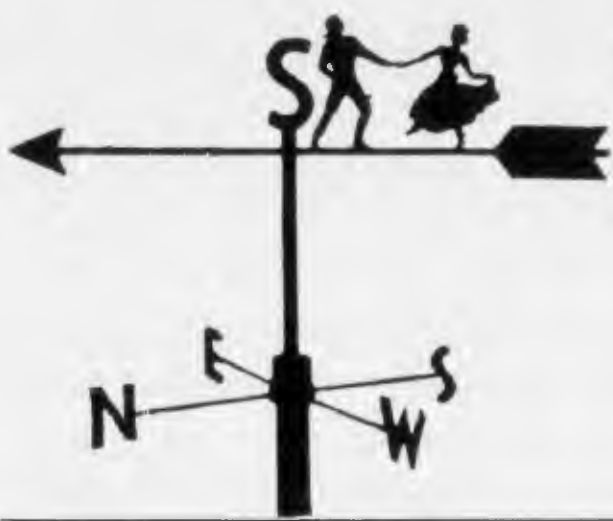
By Terry Golden, Colorado Springs, Colorado

ONE OF THE MOST significant moments in U.S. history occurred at a barren desolate place on the north side of Salt Lake on May 10, 1869. On that day the Union Pacific Railroad, coming from Omaha to the east, and the Central Pacific, coming from Sacramento, met at

The final link in the railroad they say was through Echo Canyon. The work was done by Mormons under the direction of Brigham Young. (The Mormons remain to this day among the

In the Can - yon of E - cho a rail-way's be -
gun, the Mor - mons are cut - ting and grav - ing like
fun, They say they'll stick to it un - til it's com -
plete, for friends and re - la - tions they're long - ing to
meet. Hur - ray, hur - rah! the rail-way's be - gun, three
cheers for our con - trac - tor, his name's Brig - ham
Young; Hur - rah, hur - ray! we're light heart - ed and
gay, just the right kind of boys to build the rail
way!

(Continued on page 64)



'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Arizona

Joe Boykin's Shooting Stars had their Annual Pot-Luck Dinner Dance in Phoenix on October 15, with the club ladies under the direction of Nita Chase, providing the delectable "vittles." Joe began the dancing evening with popular rounds, then launched into a brief workshop before the "serious" squaring of the evening began. Floyd Imboden, club prez, welcomed out-of-town guests.

Forester Squares, a "multiple-caller" club in which members participate in the calling, meets 1st and 3rd Saturdays at El Encanto School in Phoenix. On October 15, Bill Kelly and T. V. Rice shared M.C. duties; hosts were the Pete Krieschers and Van Vansickles. Bill Rudd is club president. This hospitable group is open to visitors.

Be sure to tab the 13th Annual Square Dance Festival in Tucson on January 20-22, 1961. George Vagtborg from San Diego, Calif., will handle the squares and Bill and Mary Lynn from Brentwood, Mo., the round dancing. There will be an "Indian Theme." More information may be secured from Mabel Barta, 1434 E. 7th St., Tucson 11. —Mabel Barta

On October 16 Mike Michele "broke ground" for his new square dance barn on Indian School Road in Phoenix. On the bare, hard earth Mike had drawn whitewashed lines which indicated the boundaries of the dance hall, the western store, kitchens, toilet facilities, etc. and he took the group of 200 or so dancers present on a "tour" of what is going to be. Mike has sold his present hall to the Phoenix Jaycees and the new one will be much larger and more elaborate. Mike and his lovely Mignon served sandwiches and drinks at the ground breaking.

Harold Bausch and his Harold's Squares in Leigh, Nebraska, put on an all-night square dance last Labor Day. Most of the dancing was done in the hall, but these people are just giving their feet a change while doing a bit of dancing on the lawn.

Bob Johnston of Phoenix launched into a very demanding winter program with seven classes started up in the fall. Sometimes Bob teaches two classes of varying levels on one night. Included in the classes for this year is one devoted to the young folks.

Country Cousins, the teen-age exhibition dancers from Yuma, received an especially commendatory letter from John McCarty of the Arizona State Fair Commission. They were presented at the last five days of that fair and also at the Cochise County Fair in Douglas.

—Dr. Alfred P. Freestone

Michigan

Square dancing on Woodward Avenue in the heart of Downtown Detroit climaxed the city's Fall Fashion Week Festival on the night of September 14 as nearly 300 dancers congregated to demonstrate the fun of square dancing as well as to help advertise the 10th National Convention in Detroit next June 29-July 1. Sponsored jointly by the Michigan Council of Square and Round Dance Clubs and Detroit's Central Business District Assn., the street dance attracted a large crowd of spectators





ROUND THE OUTSIDE RING

who cheered enthusiastically as callers Dave Taylor and Earl Forbes led the dancers thru the fascinating patterns.



These two kept the dancers moving on September 10 at the Eastland Shopping Center outdoor square dance in Detroit, Mich. Left, Al Brundage from Connecticut and Dave Taylor.

Photo by Norman Cummings, Jr.

The Michigan Round Dance Teachers' Assn. was formed recently to provide for a more uniform selection of round dances and the exchange of ideas and techniques. Monya Thomas is Chairman and serving also are Dick and Ella Reinsberg, Roy and Georgia Page.

—Georgia Page

On October 29 the 11th Annual Saginaw Valley Callers' Festival was held at Buena Vista High School Gym in Saginaw.

—Ruth Slate

Illinois

A Fiesta de la Cuadrilla was planned for the Chicagoland Area on November 11-12, just one week after that similarly named Fiesta in San Diego, California. The Chicago Fiesta began on Friday evening at the Civic Center in La-Grange with 15 callers and the Prairie Schooners Club of Wheaton serving as hosts. The Saturday dances were held in two large halls in Downers Grove, P.M. and evening. Special events on the program included a style show and exhibitions. Members of the Fiesta steering committee were: the Culver Floyds, Ray Garbes, Don Gerrishes, Floyd Hawkins', Geo. Kapheims, Bob Kehoes, Ed Kuzniars, Ray Moegliches, Earl Pedersens, Bob Petersons, Ed Reardons, Jack Seatons, Bill Shymkus, Jim Sikorskis and Jack Waages.

—R. E. Kehoe

Indiana

The first meeting of the season for the South Bend Callers' Club took place on September 25 at the YMCA with Harry Brown presiding. Several new members were accepted into the group and plans were discussed for the coming season. Several members who had attended

summer institutes gave interesting reports on these. After the meeting a pot-luck supper was enjoyed, followed by a workshop under the leadership of Jack Richardson. —Edith Sostack

The first "western style" square dance club was formed at Rockport last winter, with Ruby and Paul Becker driving 100 miles over and back from their home in Bedford to get these people started in square dancing. Even snow and icy roads didn't prevent caller and dancers from getting together.

—Paul Becker

Pennsylvania

Tom Hoffman's subscription dance for Sets in Order at his Ranchland in Camp Hill was an item on November 6, from 3 till 9 P.M. On December 4 Tom will present Jack Jackson as a visiting caller; on April 9, 1961, he will present Earl Johnston. The annual New Year's Eve Dance will be held on December 31 from 9 P.M. until the wee hours of the new year's first morning. On January 29, from 3 till 9 P.M., the March of Dimes dance will take place.

—Tom Hoffman

Louisiana

The Third Square Dance Festival in New Orleans last September had an attendance of some 200 squares of dancers, just about the capacity of the Municipal Auditorium where it was held. Frank Lane handled the M.C. duties with his usual verve and skill and Don and Marie Armstrong taught several rounds and mixers.

Round dance interest is picking up in the New Orleans area with several classes starting up in the fall.

—Opal Goodman

North Carolina

The Asheville Western Square Dance Club was organized in 1953 and has been meeting every Friday night since that time. With Asheville a tourist mecca, many visitors have been welcomed at this club's square dances. Another club at Hendersonville is about two years old and there is still another club at Edneyville.

—O. S. Clark

Alabama

The Midway Federation Dance was held at Ashland Armory on September 29. Robert Hood was the caller.

In Montgomery a new club, the ALA-Manders, has been organized with 30 charter members. The caller is Dewey Glass. Within the past six months the Montgomery Area Square Dance Association and two other clubs have



ROUND THE OUTSIDE RING

been organized. Square dancers visiting in the area are invited to drop in on the following: Wetumpka Squares on Mondays; Beaus and Belles on Tuesdays; Dixie Twirlers on Wednesdays; Star Promenaders on Thursdays; and ALA-Manders on Fridays.

The First Annual "Dixie Jamboree" took place at Camp Grandview on October 15 and featured Tex Brownlee from Odessa as caller. The Montgomery Association was the sponsor.

—Dewey L. Glass

Connecticut

The Newington Square Dance Club recently started a new program-coordinating group called the Connecticut Square Dance Calendar Association. This group is being sponsored by the Newington Club until it becomes an entity and has selected officers. The Newington Club, in addition to the beginners' classes conducted by their caller, Tom Nichols, is sponsoring a class in round dancing under the supervision of Fran and Ed Lubera.

—Bob Prentice

The Greater Hartford Square Dance Club 10th Anniversary Dance Festival was a great success at the Bloomfield High School on October 7-8. Real courage was shown in that emphasis was placed, all thru these two days, on "comfortable" square dancing. Proof that the dancers enjoyed it was evidenced by the hall packed to the walls for such oldies as "My Little Girl," in which the crowd joined vocally. El Gilmore, Earl Johnston, Al Brundage, Betty Jane and Tom Johnston, were the working staff of this Festival.

—Clarence Metcalf

California

Afternoon and evening dancing, bisected by a Round Dance Interlude, were provided on October 9 at Sunny Hills Barn, Fullerton, by the Western Square Dance Assn., under the direction of Arnold Sherman. This was the annual fall jamboree of the association and Frank Fielding, Guy Hinkle, Al Massero and Ralph Arbaugh acted as M.C.'s. Some 16 other callers were also on the program. Norm Pewsey was in charge of the Interlude. The Rhythmairs and Country Ramblers supplied the music.

Carpinteria Cartwheelers had their Annual Round-Up on October 16 in Carpinteria, with

Bruce Johnson, the club's regular caller, sharing the mike with Arnie Kronenberger.

—Dick Lane

The Top Railers of Davis came up with an idea to combat square dance "drop offs." An artistic member of the group designed a pin which a person was eligible to wear after attending a minimum of 10 Saturday night dances out of the immediate Davis area. There is no name of person or organization on the badge, which depicts a "Roadrunner" bird (Hi, Chuck!) dressed in square dance garb. Object is to foment inquisitiveness and so add interest to the whole project.

—Roger Mentink

Florida

On December 3 and 4 the National Guard Armory in St. Petersburg will be the scene of the 2nd Suncoast Square-O-Rama. This event is sponsored by the Suncoast Callers' Assn. and will feature nationally known leaders, panels, workshops, fashion shows, etc. You can write to Mildred Uterhardt, 5312 Rainbow Dr., Tampa, for more information.

The Dixie Twirlers of Miami, with Lew Green calling, came into being only last February but they already have 100 members. They had a Hallowe'en dance to celebrate this growth, with prizes and special refreshments.

—Carol Green

Kentucky

The Kentucky State Fair in Louisville wound up to the tune of the hoedown this year. Thru the efforts of the Fair Board and the Kentuckiana Square Dance Assn., three sessions were set up for the pleasure of the square dancers. The morning hours found local callers at the mike. During the afternoon the dancers had Max Forsyth to dance to and in the evening Frank Lane. At one time there were 60 squares dancing on the floor.

—C. R. White

Nevada

The Admission Day dance at the Old High School in Carson City on October 30 was sponsored by the Reno Inter-Club Square & Folk Dance Council with Bob Sloan and Don Monteer as directors. The program was scheduled to begin at 2 P.M. with square and round dancing interspersed by intermission folk dancing. At 8 P.M. Governor Sawyer was to lead the Grand March. The evening program featured, besides the dancing, exhibitions by various club groups.



HYER Dance-a-Way

SQUARE DANCE SHOES

to set your feet a-dancing!

Built on special HYER western boot lasts by America's oldest Western boot shop, the Dance-a-Way combines the best features of both traditional and modern footwear to insure positive comfort step after step, set after set. The exclusive HYER side-angle zipper holds it snugly and evenly to the foot for firm but flexible support.



GET A PERFECT FIT IN DANCE-a-WAYS AT THESE STORES:

CALIFORNIA

- Apple Valley
DUCKHORN'S WESTERN WEAR
- Cathedral City
SCOTT'S
- Sacramento
VISALIA STOCK & SADDLE CO.
Town & Country Village
- Salinas
AL'S MEN'S STORE
210 Main Street

FLORIDA

- South Miami
CROSS TRAIL SQUARE
DANCE CENTER, 6701 Red Rd.

ILLINOIS

- Mt. Prospect
BUSY E RANCHWEAR
804 N. River Road

MICHIGAN

- Rochester
B BAR B WESTERN SUPPLY
315 Main St.

MISSOURI

- Kansas City
FAULKNER'S WESTERN STORE
8315 Wornall Road

NEBRASKA

- Norfolk
NEEDLE 'N' GROOVE

OHIO

- Toledo
F & S WESTERN SHOP
1557 Western Avenue

OREGON

- Eugene
EUGENE'S OUTDOOR STORE

WASHINGTON

- Seattle
NUDELMAN BROTHERS, INC.
1308 Second Avenue

WYOMING

- Cheyenne
MERRITT'S WESTERN STORE
1607 Central

ALBERTA, CANADA

- Calgary
KENWAY'S WESTERN STORE
1414 Stampede Way (2nd St. E.)

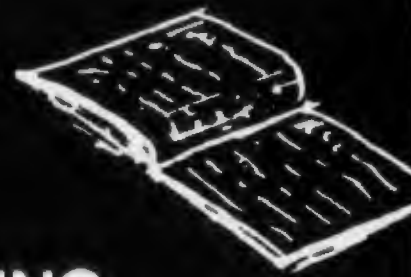
Write for the Name of Your Nearest Dealer if Not Listed Above:

J. H. HYER & SONS, INC., OLATHE, KANSAS — America's Oldest Western Boot Shop — QUALITY SINCE 1875



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

DECEMBER, 1960

WHAT ROUND DANCING TEACHES US

By Drew Whitney, Ogden, Utah

(Based upon an article appearing in Ogden Square Dancers' Bulletin, Allemande Star)

ROUND DANCING serves many purposes in the square dance movement. The first and most obvious is the change of pace and relaxing contrast it offers during an evening of square dancing. There are, however, many more reasons why we should dance the rounds. The smoothest and most admired square dancers are those in round dancing. The reason they are so admired is because they have, thru this participation, developed qualities that they incorporate into their square dancing. These qualities are developed almost sub-consciously during the process of learning to round dance. Herewith is mention and a brief comment on a few of these qualities.

Good Posture. When we are round dancing we are much more aware of ourselves and how we look to others than when we dance the squares. At first this self-consciousness is quite uncomfortable but is soon overcome when we discover that everyone else on the floor feels equally as "left-footed" and awkward as we. We may never overcome completely this feeling of being observed while dancing but this has a good result in that we make an added effort to look as well as possible. Thus good posture eventually becomes a habit and, once established, becomes our natural way of dancing. This is worth striving for!

Poise. Poise is both a mental and a physical quality. In the physical sense it refers to the manner in which we carry the head and the body. More specifically, it is our sense of balance. When round dancing, we undertake movements which are uncommon to our everyday actions. Our sense of balance is challenged more often and we acquire, thru repetition and practice, a better sense of balance and poise.

The mental aspect of poise is also developed thru round dancing, in that we learn to cope with awkward situations and get thru them with little or no emotional display of embarrassment. Other qualities that are synonymous with poise are: grace, co-ordination, attitude, attractiveness, etc.

Rhythm Response. In square dancing we learn to respond and react to a very basic and simple rhythm. Since the footwork required in square dancing is a simple shuffle of one step per beat of the music, there is little effort made on the dancers' part to elaborate upon and interpret the more complex rhythm patterns that he hears. He is too occupied listening to the calls and this is only natural. The dancer who is well versed in round dancing adds to his own pleasure and enjoyment by embellishing even the basic shuffle step of the square dance.

The round dance affords us the opportunity to respond to many different and fascinating rhythm structures and trains us to add our own individual interpretations. The more experience one has in this direction, the greater enjoyment he will derive from his evening of dancing. He reaches eventually the point where he not only feels the rhythm and reacts to it, but also becomes sensitive to the phrase of the music and finally to the total melody pattern. When one has reached this stage, he has discovered the greatest thrill possible in dancing.

BREAK

By Goodie Goodman, Seville, Spain

Heads to the center, back with you
Forward again a left square thru
Four hands round is what you do
Then left square thru with the outside two
But three-quarters round is all you do
The outside two cross trail and U turn back
While there's a half square thru in the middle
of the track
The center four separate around just one
Into the middle with a full square thru
and a quarter more
That's five hands up go round the floor
Then corners all for a left allemande.

DOODIT #2

By Vern Smith, Dearborn, Michigan

Side ladies chain across from you
Same two couples go right and left thru
Heads square thru in the middle you do
Count four hands and when you're thru
Right and left thru the outside two
Dive thru, California twirl, Jack
Inside ladies a U-turn back
Same ladies chain to the one you can
Then Dixie chain and look out, man
The girls turn, and
Everybody, a left allemande.

BREAK

By Del Coolman, Flint, Michigan

Circle left pretty little ring
Break that ring with a corner swing
Head gents with a brand new girl
Up to the middle and back — (1) (2)
(1) Right and left thru across the track
Two and four right and left thru
One and three a half sashay
Two and four a half sashay
One and three square thru
Four hands, don't just stand
Go right and left grand.
(2) Right and left thru across the track
Two and four a half sashay
One and three a half sashay
Two and four half square thru
Go right and left grand.

BREAK

By Bob Dennington, San Diego, Calif.

Head two ladies chain to the right
Turn 'em boys, don't take all night
New head ladies chain across
Turn 'em, boys, hear me say
The girls roll left a half sashay
The boys go left — left allemande.

WEDGE IN

By Ralph Kinnane, Birmingham, Ala.

Four ladies chain across the way
First and third a half sashay
Sides pass thru, stay facing out
Heads square thru go full about
Four hands around in the middle of the pen
Out to the sides, crowd in, make a line of four
Heads, after the full square thru, will crowd in
between the sides and make a line of four.
Go forward out and back to the world
Bend the line, then a frontier whirl
Go forward out and back like that
Bend the line, and box the gnat
Across from you.
Face a new two, go right and left thru
Outside couples, don't get sore
Split that couple, line up four
Go forward out and back with you
Bend the line and pass thru
Arch in the middle and the ends duck thru
Into the middle, pass thru
Allemande left.

SHUFFLED UP

SHUFFLE DUSTER

By Gordon Blaum, Miami, Florida

Side two couples do a right and left thru
Heads to the right and circle to a line
Forward up and back by heck
Pass thru then shuffle the deck, face the middle
Pass thru then shuffle the deck, face the middle
Pass thru then shuffle the deck, face the middle
Cross trail thru, allemande left.

ALL OUT

By Bob Hayden, Lake Jackson, Texas

All four couples swing and sway
Chain four ladies across the way
Turn 'em around then half sashay
Heads go forward and left square thru
Count four hands in the middle of the land
There's old corner, left allemande.

NIFTY

By Larry Brockett, Los Alamitos, Calif.

Allemande left the corner maid
Come back one and promenade
One and three wheel around and
Square thru three-quarters round
Go on to the next do a right and left thru
Then do sa do all the way round
Balance forward and back
Do a right and left thru
Turn them around and trail thru
Then turn back and trail thru
Find the corner left allemande.

MIS-GOOF

By Ralph Zuleeg, Vestal, New York

Head ladies chain to the right
Turn 'em boys and hold 'em tight
New side ladies chain across
One and three lead to the right
Square thru with all your might
Those in the middle square thru five hands round
Outside four California twirl
Allemande left.

DID 'E DO IT?

By Fred Applegate, La Mesa, Calif.

Allemande left the corner maid
Come back one and promenade
Gents roll back with an inside whirl
Then first and third you wheel around
Do sa do with the two you found
Then trail thru, centers arch, ends turn in
Same as pass thru, half sashay — no change
of direction.
Square thru three-quarters, man
Look who's there, left allemande

SPECIAL WORKSHOP EDITORS

| | |
|-------------------------|---------------------|
| Joe Fadler | Round Dance Editor |
| Bob Page | Square Dance Editor |
| Don Armstrong | Contra Dance Editor |

BREAK

By "Chappie" Chapman, Encino, Calif.

Forward eight and back to the lane
Face your corner all eight chain
Forward eight and back to the world
Then all four couples Calif. twirl
With the girl on your left box the flea
To a left allemande, etc.

GALS ROLL BACK

By Mel Rich, University City, Missouri

Head gent and your corner dame
Up to the center and back again
Same two box the gnat
Square your set just like that
Four gents forward, back on the run
Split the ring and go around one
Behind those ladies stand
Forward eight and back with you
Gals roll back men pass thru
Split the ring and around one
Down the middle pass thru
Split the ring and around one
Behind the ladies stand
Forward eight and back with you
Gals roll back, men pass thru
For an allemande left with your left hand
Gents to the right go right left grand.

OH DEAR! EIGHT CHAIN THRU

By Al Gottlieb, Van Nuys, Calif.

One and three cross trail thru
U turn back while two and four
Pass thru, U turn back
Then all join hands and circle the track
Now all four men square thru
All the way round here's what you do
Oh dear, eight chain thru
All the way over and all the way back
Turn someone around at the ends of the track
When you get back to the same old two
Do sa do now, yes you do
Make an ocean wave, balance forward and back
Break in the middle swing half way, Jack
Balance again don't just stand
Swing by the right to a left allemande.

I'LL BE

By Dan Weigle, Shaw AFB, S.C.

One and three you bow and swing
Lead on out to the right of the ring
Circle four you're doing fine
Head gents break and make a line
Forward eight and back you do
Forward again square thru
Three-quarters round, face out you do
Forward out and back you go
Bend the line don't be slow
Pass thru then bend the line
Forward and back you're doing fine
Forward again square thru
Three-quarters round, face out you do
All four couples California twirl
Cross trail find your corner girl
Allemande left.

OOPHS

By Penny Gerber, Portland, Oregon

Head ladies swing the boss, side ladies chain
across
One and three out to the right
Circle four you're doing fine
Head gents break and make two lines
Go forward eight and back by heck
Right side forward, shuffle the deck
Inside couples square thru three-quarters 'round
With the outside couples you left square thru
Go on the next and pass thru
On to the next, square thru four hands around
the world
With the girl on your right Calif. twirl
With the girl you face left allemande, etc.

I FORGOT THE NAME

By Jim Mork, Hayward, Calif.

Number one do a half sashay
Down the middle while you're that way
Split the ring to a four in line
Forward and back you're doing fine
Two and four right and left thru
Same two ladies chain you do
Same four circle four
Half way round and a quarter more
Dive thru and split the line
Round one, six in line
Lonesome two, half sashay
Up to the middle and back that way
Split the line around one
Eight in line you're still not done
Forward eight and back you go
Right end high, left end low
Forward six and back you go
Right end high, left end low
Forward four and back you go
Right end high, left end low
Forward two and back you go
Allemande left . . .

SQUARE AND A STAR

By Bob McDaniel, Topeka, Kansas

First and third bow and swing
Promenade the outside ring
Half way round just you two
Come down the middle with a right and left thru
Turn your girls, go forward and back
Forward again and square thru
Go right, left, then a right you do
Left once more and pull her thru
Star by the right with the outside two
Heads to the middle with a left hand star
Sides stay right where you are
Back with the right in the middle of the town
Take your corner, arm around
Star promenade, walk on around
Inside out, outside in
Full turn, the rim stars in
Star by the left, hear me say
Inside ladies roll away
Men star left, same old way
Girls step out take a backtrack
Meet that same guy, box the gnat
Change hands to a left allemande
Partner right go right and left grand.

A FUN QUICKY

IT'S TRUE

By Helen & Bob Smithwick, San Diego, Calif.

Record: Grenn 14013

Position: Open pos to start, then semi-closed pos for dance

Footwork: Opposite throughout, directions for M

Intro: Wait 2 Meas; Bal Apart, Tch; Together, Tch; In open pos both facing LOD with inside hands joined, let 2 Meas go by then bal apart on M's L ft, tch R; stepping together on M's R ft, tch L as assume semi-closed pos facing LOD;

DANCE

Meas.

1-4 Two-Step Fwd; Two-Step Fwd; Side, Behind; Side, Step Thru;

In semi-closed pos do 2 fwd two-steps L, R, L; R, L, R, in LOD; still in semi-closed pos, but opening out as both do the side, behind (M step side L, behind on R, W step side R, behind on L) both facing RLOD with M's L & W's R hands joined; then come into semi-closed pos as both do the side, step thru (M step side L, step thru in LOD on R, W step side R, step thru in LOD on L);

5-8 Repeat Meas 1-4 except to end in butterfly pos M's back to COH on the step thru.

9-12 Two-Step Bal L; Two-Step Bal R; Calif Twirl, 2; 3, 4;

In butterfly pos M's back to COH starting M's L ft do a two-step bal left in LOD; then do a two-step bal right in RLOD; releasing M's L & W's R hands do a 4 ct Calif Twirl with the W crossing twd COH under the joined M's R & W's L hands to end in butterfly pos M's back to WALL;

13-16 Repeat Meas 9-12 except to end in open pos both facing LOD on ct 4 of the Calif Twirl.

17-20 Pas De Basque L; Pas De Basque R; Roll Away, 2; 3, Tch (Clap Hands);

In open pos both facing LOD starting M's L ft do a pas de basque left (both crossing in front); starting M's R ft do a pas de basque right (both crossing in front); releasing inside hands both roll away (M L face twd COH, W R face twd WALL) stepping L, R; L, tch R and clap hands;

21-24 Pas De Basque R; Pas De Basque L; Roll Back, 2; 3, Tch;

In an apart pos repeat the pas de basque starting M's R ft for the first; and M's L ft for the second; starting M's R ft roll back (M R face, W L face) twd partner stepping R, L; R, tch L as both assume semi-closed pos facing LOD;

25-28 Two-Step Fwd; Two-Step Fwd; Twirl, 2; 3, 4;

In semi-closed pos do 2 fwd two-steps in LOD starting M's L ft; then as the W twirls R face under the joined M's L & her R

hands making 2 full turns in 4 steps the M walks alongside stepping L, R; L, R; assume semi-closed pos.

29-32 Repeat Meas 25-28 to end in semi-closed pos both facing LOD to start dance over.

Ending:

31-32 Twirl, —, 2, —; Bow & Curtsy

As you twirl the W 1 full turn the last time thru (cts 1 & 2); change hands, bow and curtsy on (cts 3 & 4). (Dance thru 3 times)

DON'T WAIT

'TIL TOMORROW

By Larry & Thelma Jessen, Redwood City, Calif.

Record: Windsor #4661

Position: Open-facing, M's back twd COH, M's R and W's L hands joined.

Footwork: Opposite throughout for M and W, steps described are for the M.

(4 meas): INTRODUCTION

1-2 Wait;

3-4 Bal Apart; Bal Together (to Butterfly);

Step bwd away from partner and twd COH on L ft, touch R toe beside L ft, hold 1 ct; step fwd twd partner and wall on R ft coming into momentary butterfly pos, touch L toe beside R ft, hold 1 ct;

Meas.

1-4 Step, Swing, —; (Lady rolls) Back (turn), Fwd, Close; Twinkle, 2, 3; Spin Maneuver (to Closed);

Release lead hands, turn to face almost in LOD, step fwd on L ft, swing R ft fwd and joined hands thru during 2 cts; M steps bwd in RLOD on R ft turning about 1/2 R to face RLOD and leads W into a 1 1/2 L face solo roll down RLOD, W stepping L-R-L during roll, then M steps fwd in RLOD on L ft, closes R ft to L, ending in reverse open pos, both facing RLOD, M's L and W's R hands joined; start L ft fwd in RLOD and do one twinkle step, both crossing in front and completing a full 1/2 turn in twd partner to end facing LOD in open pos, M's R and W's L hands joined; as M leads W into a 3-step full solo spot L face spin, W stepping L-R-L, he maneuvers in 3 steps (R-L-R) to end facing RLOD and taking CLOSED pos;

5-8 Waltz (R); Pivot, 2, 3; Twirl (to Semi-Closed); Thru (face), Side, Close (to Butterfly);

Start bwd in LOD on L ft and waltz 1 meas down LOD making a 1/2 R turn to face LOD; start fwd in LOD on R ft and do a couple pivot in 3 steps making a full R face turn to end facing LOD; M starts L ft and waltzes 1 meas fwd in LOD as M makes a 1 1/2 R face twirl under her R and M's L arm, to end in semi-closed pos, both facing LOD; step thru in LOD on R ft turning 1/4 R to face partner and wall,

step to L side in LOD on L ft, close R ft to L while taking BUTTERFLY pos;

9-12 Step, Swing, —; (Lady rolls) Back (turn), Fwd, Close; Twinkle, 2, 3; Spin Maneuver (to Closed);

Repeat action of Meas 1-4;

13-16 Waltz (R); Pivot, 2, 3; Twirl (to Semi-Closed); Fwd Waltz (Lady in front);

Repeat action of Meas 5, 6 and 7; as M starts R ft and waltzes 1 meas fwd in LOD with very short steps, W takes 3 steps, L-R-L, to make a 1/2 turn around in front of M to end in closed pos, M facing LOD;

17-20 Fwd, Side, Close; Twinkle in; Twinkle (to Skaters); Fwd, Touch, —;

Step fwd in LOD on L ft, step diag swd and twd LOD on R ft, close L ft to R; start R ft and, coming into momentary open pos facing COH as both cross in front, do one twinkle step across LOD making a full 1/2 turn during twinkle to end facing wall in momentary reverse open pos; M leads W into a 3-step (R-L-R) 3/4 R face solo spin for her to end facing LOD, as he starts L ft and does one twinkle step across LOD adjusting his movement to end in SKIRT-SKATERS pos, both facing LOD; step fwd in LOD on R ft, touch L toe beside R ft, hold 1 ct;

21-24 Fwd Waltz; Step, Flare, —; Bwd Waltz; Bwd (face), Touch, — (to Butterfly);

Start L ft and waltz 1 meas fwd in LOD; step fwd in LOD on R ft, swing L ft fwd, out and around in a flaring arc during 2 cts; start L ft and waltz 1 meas bwd in RLOD; step bwd in RLOD on R ft, releasing skirt-skaters pos and turning 1/4 R to face partner and wall, touch L toe beside R ft, hold 1 ct while taking BUTTERFLY pos with M's back twd COH;

25-28 Roll Away, 2, 3; Thru (face), Side, Close; Dip Back, —, —; Waltz Maneuver;

Release lead hands and swing trailing hands through as partners do a solo roll-away from each other down LOD, M rolling L face with 3 steps (L-R-L) and W rolling R face with 3 steps (R-L-R), to end in SEMI-CLOSED pos facing LOD; step thru in LOD on R ft turning 1/4 in to face partner taking CLOSED pos, step to L side in LOD on L ft, close R ft to L; dip bwd twd COH on L ft, hold 2 cts; start fwd twd wall on R ft and waltz 1 meas, maneuvering for M to face RLOD;

29-32 Waltz (R); Pivot, 2, 3; Twirl (to Semi-Closed); (face), Side, Close (to Butterfly);

Repeat action of Meas 5-8 ending in BUTTERFLY pos, M facing wall, ready to repeat the dance;

REPEAT ENTIRE ROUTINE ONCE MORE—A TOTAL OF TWICE THROUGH

Tag Ending (8 meas):

Repeat action of Meas. 1-8 of the regular

routine, slowing movements during Meas. 7 and 8, coming into momentary butterfly with M facing wall during Meas. 8; then release lead hands and step bwd away from partner on M's L and W's R ft, point M's R and W's L ft fwd and acknowledge partner leisurely as the music ends.

NEW CHOREOGRAPHER?

SWEET GEORGIA BROWN

By Lee and Mary Helsel, Sacramento, California

Record: SIO X 3115 A

Position: Open, facing LOD

Footwork: Opposite, directions for M

Meas. INTRODUCTION

1-4 Wait (2 counts per meas)

5-8 Apart, Touch; Together, Touch; Balance Left; Balance Right;

Step away from partner twd COH L, touch R; step together turning to face partner, touch L as you come into BUTTERFLY POS, M's back to COH; two-step balance L twd LOD; two-step balance R twd RLOD opening into OPEN POS facing LOD.

PATTERN

1-4 Fwd Two-Step; Two-Step; Roll, 2; 3, Touch (Clap);

Starting L, do 2 fwd two-steps down LOD; roll down LOD with three steps and a touch making 3/4 L face turn (3/4 face for W) to end facing partner, (clap own hands), assume BUTTERFLY POS, M's back to COH.

5-8 Balance Right; Balance Left; Roll, 2; 3, Touch (Clap);

Two-step balance R, two-step balance L, roll down RLOD with three steps and a touch making one full R face turn (L face for W) to end facing partner, clap own hands.

9-16 Repeat action of meas 1-8 ending in BUTTERFLY POS, M's back to COH.

17-20 Side, Behind; Side, Touch; Change Sides, 2; 3, Touch;

Grapevine down LOD pulling away from partner till arms are extended in front on touching step: exchange positions with a Frontier Twirl in three steps and a touch to end facing partner again in BUTTERFLY POS, M facing COH.

21-24 Repeat action of meas 17-20 starting in RLOD, ending in SEMI-CLOSED POS facing LOD.

25-28 Balance Fwd; Turn, Step/Step; Walk, 2; 3, Turn;

Two-step balance fwd in LOD; two-step balance turning (R face for M, L face for W) to OPEN POS facing RLOD with M's L and W's R hands held; walk three steps in RLOD then turn to face LOD assuming SEMI-CLOSED POS.

29-32 Fwd Two-Step; Two-Step; Twirl; Twirl;

Two two-steps in LOD: followed by two

twirls for W as M walks four steps down LOD.

REPEAT DANCE TWO MORE TIMES THEN TAG

1-4 **Balance Left; Balance Right; Roll, 2; 3, Chug;**

TAG

In BUTTERFLY POS M's back to COH two-step balance L; two-step balance R; roll down LOD in three steps ending to face partner, do a little chug step away from partner to finish dance.

SINGING CALL

SOMEBODY ELSE'S DATE

By Marshall Flippo, Abilene, Texas

Record: Blue Star 1557

INTRO, BREAK, ENDING

Why don't you bow then swing with your partner

Prom . . en . . ade single file

Girls back track around that world

Gents step in behind your girl

Trail behind her . . . for awhile

Girls roll out skip one man

Corners all left allemande

Grand right eight . . . go round the world

Then prom . . en . . ade with your sweetheart

For she's nobody else's girl.

FIGURE

First and third to the right and there you circle

Make a line go forward and back

Star right with the opposite pair

Turn it once around out there

Back right out, circle eight around that track

The four gents will chain right on over

Turn 'em left and corner promenade

I'd like to call you sweetheart

But you're . . . somebody else's date.

CONTRA CORNER

DUMBARTON DRUMS

Record: Shaw #171/172 called by Don Armstrong

Formation: Mescolanze. Four couples form two lines thus: Couple one and couple two stand side by side in a row, with hands joined and facing down the hall. Couple three and couple four form a similar row, facing up the hall and facing couples one and two. Additional couples form similar sets to make a long line of sets down the hall, all one and two couples facing down, all three and four couples facing up the hall.

Each line represents the 8 counts of music immediately preceding the action called for. Each dash represents an un-called count of music. The first line is an 8-count introduction.

- — — —, **Everybody forward and back**
- — — —, **Right couple in front, sashay over**
- — — —, **With the music forward and back**
- — — —, **Right couple in front, sashay back**
- — — —, **With the opposite couple right hand star**
- — — —, — — **left hand back**
- — — —, **Arch to the head, dive to the foot**
- — — **Bow, — — forward and back.**

ROMAN ARCH

By Bill Hansen, Santa Barbara, Calif.

Heads to the right and circle up four
Head gents break and you line 'em up four
Forward eight and back with you
Arch in the middle and ends duck thru
Separate and go around one
Go down the middle, trail thru
Around just one and line up four
Forward eight and back once more
*With the girl on your left a half sashay
Forward eight and back that way
Arch in the middle, ends duck thru
Separate and go around one
Go down the middle and trail thru
Around one and line 'em up four
*With the girl on your left a half sashay
Forward eight and back that way
Arch in the middle the ends duck thru
Separate and go around one, allemande left, etc.

LET 'EM GO AGAIN

By Virginia Johnson, San Lorenzo, Calif.

First lady chain to the right
Fourth gent face your corner, box the gnat
First old couple stand back to back
Bumpsa daisy go round one
Into the middle, U turn back
Circle three on the outside track
Ladies break to a line of three
Forward six and back you go
Right hand high, left hand low
Spin the ends and let 'em go
Line of four go forward and back
Forward again, bend the line
Pass thru, circle up three
Gentlemen break to a line of three
Forward six and back you go
Right hand high, left hand low
Spin the ends and let 'em go
Two lone men pass on thru
Split the line go round two
Box the gnat with the lonesome girl
Then circle four in the middle of the world
Gentlemen break to a line of four
Forward eight and back to the land
With the nearest girl, left allemande.

TONTO'S TANGLE

By Tonto King, Ardmore, Okla.

Four ladies chain, that's what you do
One and three half chain thru
Split the sides, go 'round one
Line up four, have a little fun
Forward eight and back to the bar
Box the gnat, make an eight hand star
Right hand star in the middle you know
Gents reach back, do paso
Corner right, don't be afraid
To come back one and promenade
One and three wheel around, pass thru
Go on to the next, box the gnat
Face a new two
Right and left thru, look out, Jack
Cross trail, you turn back
Allemande left.

ONE OF THESE DEALS

By Ed Sanders, San Jose, Calif.

Four ladies chain across the way
Head two couples half sashay
Couple number one split couple number three
Stand four in line and listen to me
Go forward four and back in time
Step to the middle and bend the line
Forward eight and back with you
Then double pass thru
Lead pair Frontier Whirl
Allemande left.

BREAK

By Bob Dennington, San Diego, Calif.

Two and four half sashay
Into the middle back that way
Forward again, pass thru
Now stand right there and don't you move
Head two right and left thru
Come right back
A left square thru
All the way round in the middle of the land
Sides turn back, left allemande.

SQUARE BIRDS

By Bill Peterson, Detroit, Mich.

Couple one stand back to back
With your corner box the gnat
New head couples do a three-quarters square thru
Separate around one, that's what you do
Forward eight and back to the town
Four gents, four ladies.
Square thru, full around
Those who can square thru three-quarters round
The other four U-turn back
Allemande left.

SEPARATE SHUFFLE

By Robert Carrier, Hamilton AFB, Calif.

One and three a right and left thru
Same ladies chain you do
Two and four cross trail thru
Up the outside around two
Stand four in line you do
Forward eight and back like that
Pass thru and shuffle the deck
Separate — two ladies chain
Lines of four you are again
Forward eight and back with you
Bend the line — pass thru
Bend it again and cross trail thru
It's old corner, left allemande.

SLOAT (CALIF.) SPECIAL

By Gordon Collins, Mill Valley, Calif.

One and three forward up and back you whirl
Same two couples California whirl
Separate go around just one
Into the middle right and left thru
Round one and line up four
Forward eight and back with you
Center four pass thru, go round one
Down the middle, pass thru
Round one, everybody —
Grand right and left.

BASIC DRILLS

THE BACK TRACK movement, basic number 15, gets a good workout these days. Here are three drills (the first two contributed by "Van" Vanderwalker of San Diego, Calif.).

BREAK

Head two ladies chain across
Two and four right and left thru
Head two couples bow and swing
Promenade the outside ring
Half way round that outside track
When you get there, backtrack back
Go round one into the middle
Backtrack, left allemande.

SWISH SWASH

Two and four right and left thru
One and three half square thru
Then square thru with the outside two
Three-quarters round here's what you do
The outside two promenade left
Go half way round that big old set
Come thru those two to the middle of the set
Backtrack, square thru three-quarters round
Then the outside two promenade left
Go half way round you're not thru yet
Come thru those two to the middle of the set
Then backtrack, square thru don't you roam
Three-quarters around and turn alone
Allemande left.

BREAK

All promenade, don't stop, don't slow down
All four couples wheel around
All four couples back track
All four men back track
Meet your own with a right arm 'round
All the way 'round to a left allemande.

NOVELTY SINGING CALL

YELLOW POLKA DOT BIKINI

By Ed LaKous

Record: Swinging Square 2312

PART A

Head couples bow, swing your partner
Head couples (do a) right and left thru,
turn your girl

Cross trail thru, swing your corner
Yes, you swing that lady right home with you
Hey there now, sides face, grand square

Can substitute grand prowl or grand slam if desired.

PART B — Chorus

Itsy bitsy teenie weenie, yellow polka dot bikini
That she wore for the first time today, Reverse
An itsy bitsy teenie weenie yellow polka dot bikini

So in the locker (blanket) (water) she wanted to stay.

SEQUENCE: A heads (sides face), B (repeat), A sides (heads face), B (repeat).

TAG

Bow to your partner, corners too
Keeno boys, you're all thru.

AILGOM

By Nonie Moglia, Castro Valley, Calif.

First and third go forward up and back
Forward again a right and left thru
A full turn, you're facing out
Sides divide and box the gnat
Face those two a right and left thru
A full turn around
Those in the middle box the gnat
Face the middle, right and left thru
Turn 'em around and cross trail
Head two — Frontier whirl
Allemande left.

GOLD DIGGERS FOLLY

By Lawrence Berridge, Denver, Colo.

Head two couples right and left thru
Same two ladies chain
Same two ladies chain to the right
Turn 'em boys don't take all night
Head two couples square thru
All the way round that's what you do
Face the sides, eight chain thru (patter)
Keep on going and when you're straight
Square thru three-quarters round
Center four left square thru three-quarters round
Outside four Calif. twirl
Box the gnat in front of you
Face those two, cross trail thru
Allemande left.

GLIMMER

By Fred Christopher, St. Petersburg, Fla.

Sides right and left thru across the ring
Heads go forward swap and swing
Face the sides and circle four
Once around and a quarter more
Do a right and left thru and turn 'em around
And square thru four hands around
Center four circle up four
Half way round and a quarter more
Outside four Calif. Twirl
Center four do a right and left thru
Then square thru in the middle you do
Four hands around just like that
With the one you face, box the gnat
Grand right and left right after that.

LEICESTER ROUTE

By Len Janka, Leicester, England

Head ladies chain with a great big laugh
Heads lead right and circle a half
Now dive thru, pass thru, square thru
Four hands round hear me shout
In a line of four, you're facing out
Forward eight and eight fall back
Now bend the line and box the gnat
Face those two, do a right and left thru
Now dive thru, pass thru, square thru
Four hands round like you did before
You're facing out in a line of four
Forward eight and eight fall back
Now bend the line and box the gnat
Face those two, do a right and left thru
Now dive thru, pass thru, well left allemande.

EXPERIMENTAL

The following contributions contain movements still in the testing stage. CAREFUL workshopping should determine their value.

JUNE AND JANUARY

(A little old, a little new)

By Hayes Herschler, Colmar, Penna.

One and three go forward up and back with you
Forward again, half square thru, a right and left
Then around that couple and take a peek
Back to the center and swing your sweet
Around that couple and peek once more
Back to the center and swing all four
Face the sides, right and left thru
Turn 'em right around and dive thru
Pass thru, then lady around the lady
Gent around the gent
Turn your partner with a right hand round
Lady around the gent, gent around the lady
Turn your partner with a left hand round
Face the sides, right and left thru
Square thru with the same old two
Four hands round you do, two lines of four
you're facing out
Arch in the middle for a Dixie twirl
Eight go forward and back that way
All four couples whirl away half sashay
Allemande left.

MESSY? NO. 2

By Fred Bailey, North Las Vegas, Nevada

The two head couples bow and swing
Lead on out to the right of the ring
Circle up four in the broad daylight
If the head gents break, the lines are right
Now pass on thru and bend the line
Do a Dixie twirl, you've still got time
Bend the line, a right and left thru
And you turn your girl, two by two
Now Dixie chain across the land
The usual turn, left allemande.

DEALER'S CHOICE

By "Doc" Redd, Marceline, Mo.

One and three bow and swing
Lead on out to the right of the ring
Circle up four you're doin' fine
Head gents break and form two lines
Forward eight and back you reel
Pass thru wheel and deal
Center four square thru just like that
Heads divide and box the gnat
Face the middle circle up four
Head gents break, line up four
Forward eight and back you reel
Pass thru wheel and deal
Forward eight and back with you
All four couples pass thru
First couple left, next one right
Pass thru first old two
On to the next and box the gnat
Face those two go right and left thru
Dive thru pass thru
Square thru three-quarters round
On the side of the land
Allemande left.



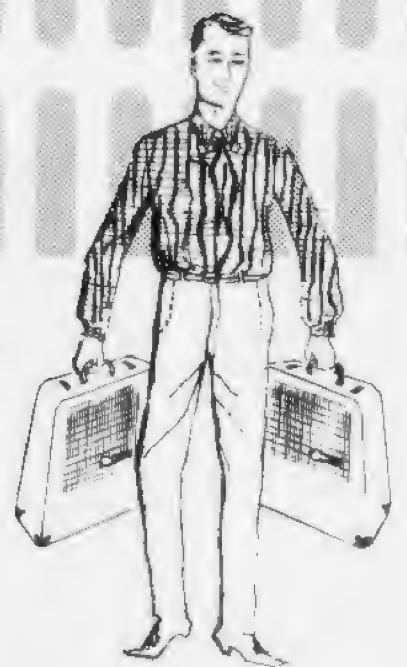
"COMPACT" COMMANDER II

LEADS THE WAY WITH

ECONOMY: Approx.
\$4.00 per watt

**NEW Jet Silver and
Chrome Color Combination**

WEIGHT: Only $\frac{3}{4}$ of a lb.
per watt ... less by far than
any other sound system



Merry Christmas

Happy

New Year!

- Two dual-speaker systems make up into single carrying case, enclosing sound unit. Each dual speaker system includes a 12-inch heavy duty low frequency speaker and separate tweeter with crossover network.
- Most reliable guaranteed STROBESELECTOR motor with illuminated stroboscope.
- Silicon powered straight AC amplifier with 62 watts output.
- Deluxe push-button pickup arm for longer record life.
- Spring-float suspension insures against needle jumping.
- Two additional 20 watt speakers in matching dividing baffle cases available.

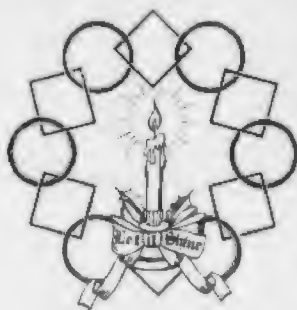
ALSO AVAILABLE — Promenade II
Model 42V — Caller's Net \$209.50

FOR MORE INFORMATION on America's most portable,
single unit sound system, write Dept. SI0-12.



califone CORPORATION

1020 North La Brea Avenue • Hollywood 38, California



Yuletide INSTITUTE
of Squares and Rounds
Near Wagoner, Oklahoma
Dec. 26-31, 1960

5 big days with none other than Ray Smith of Dallas, Butch Nelson of El Paso, Roger and Jean Knapp of Corpus Christi, and Kirby Todd of Folk Valley, Illinois.

**DESIGNED FOR THOSE DANCERS
UNABLE TO ATTEND A SUMMER CAMP**
WRITE — Yuletide INSTITUTE
1509 West Page Street, Dallas 8, Texas

OLD TIMER
#8154



**Wheeling Thru Dixie
Grand Divide**
Caller—Bill Castner

Music by the Old Timers

Send 4 cent stamp for complete listing

OLD TIMER RECORD CO., INC.
708 E. Weldon Ave., Phoenix, Arizona

SQUARE DANCE CALLING COURSE

by Ed Durlacher

The exact course famed caller Ed Durlacher gives his private students has been put on records, complete with instructions, music, and Caller's Guide.

On finishing the course, the student will have a working repertoire of many squares, progressive circle, and contra dances.

Send for free descriptive flyer

HONOR YOUR PARTNER RECORDS
Freeport, Box S, New York

Square Dance Associates, Inc.

(Callers' Association, continued from page 27)

New Mexico

50—Central New Mexico Square Dance Callers' Assn. Mike Hayes, 1414 Calle del Ranchero, N.E. Albuquerque, N.M. Covers Albuquerque area.

New York

51—Albany District Callers' Assn. George Clapper, 107 Green St., Catskill, N.Y. Covers Albany and environs.

52—Western New York Callers' & Leaders' Assn. John Staby, 122 W. Hazeltine Ave., Kenmore 17, New York.

North Dakota

53—North Dakota Callers' Assn. Burnell Beilke, Buffalo, North Dakota. Covers State of North Dakota.

Ohio

54—Akron Area Leaders' and Callers' Assn. Lloyd Litman, 7309 Greenleaf Ave., Parma, O. Covers Akron and environs.

55—Central Ohio Square Dance Callers' Assn. James H. Teal, 2294 Traymore Pl., Columbus 11, Ohio.

56—Toledo Area Square Dance Callers' Assn. V. B. Sullins, 2857 Gracewood Rd., Toledo 13, O.

Oregon

57—Cascade Callers' Assn. Ted King, 1860 J St., Springfield, Ore. Covers central Oregon coast.

58—Columbia Callers' & Instructors' Council. Pappy Packer, Greenleaf, Ore.

59—Northwest Callers' Assn. Marv Moyer, 116 Cedar Lane, Wood Village, Troutdale, Ore.

60—Rogue Valley Square Dance Callers' Assn. Pete Dunster, Rt. 1, Box 977, Grants Pass, Ore. Covers Rogue River Valley.

61—Willamette Valley Square Dance Callers' Assn. Norman Peterson, 8404 S.W. 10th, Portland, Ore. Covers Willamette Valley.

Pennsylvania

62—Dance Leaders of the Delaware Valley. Buck Fish, 101 E. Gowen Ave., Philadelphia, Pa. Covers southeast Pa.; southwest New Jersey.

Texas

63—Houston Area Callers' Assn. Tom Mullen, 11001 Pandora, Houston 29, Texas. Covers Houston and environs.

(Continued on page 44)

Free on the Premium Plan

SERVING PITCHER

This stainless steel BEVERAGE SERVER may be used for lemonade, punch or iced tea this summer and for hot coffee in the winter. It holds 2½ quarts and has a plastic impregnated wood handle. Refreshment committees will find it just right to serve refills to dancers around the floor.

Send for the Premium Plan "Packet of Premiums" and learn how easy it is to win these items without additional cost —

Sets in Order

462 North Robertson Blvd., Los Angeles 48, California



Everybody's goin' 'Round with...



KON- TIKI



DANCE BY: MARGE & BURT GLAZIER, SEATTLE, WASH.

MAYFLOWER RECORD #19

- The Biggest Round Of The Year!
- A Real "SMASH" At 6th Atlantic Convention!
- At your favorite dealers now
- Printed Instructions Included

THE NEXT BIG MAYFLOWER HIT IS

SWEET PERFUME

Mayflower Record #20

Dance by: Hunter & Jeri Crosby, Three Rivers, Calif.



Exclusive National Distributors:

DANCE RECORD DISTRIBUTORS, 1161 Broad St., Newark 2, N. J.



MAYFLOWER RECORDS

THE PERFECT SQUARE DANCER GIFT!

Ideal Christmas Gifts for friends or yourself. Every Square Dancer will want a pair of these pictures for home or club. Silk screened in four bright colors on 24-ply card stock. Ideal for framing or just hanging on the wall without frame. 10" x 14".

Mail check or money order (No stamps or C.O.D. please). We will mail for you to friends (enclose greeting card if you wish). Give complete names and addresses.

\$2.50 pr.



"Allemande Left"



SCREEN ARTS

OF CHARLOTTE

C.M.R. 282, BOX 102-A — CHARLOTTE 8, NORTH CAROLINA

(Continued from page 42)

Washington, D.C.

64—National Capital Area Square Dance Leaders' Assn. Pat Paterick, 2354 N. Oakland St., Arlington, Va.

Washington

65—Peninsula Teachers' and Callers' Assn. Fred Richards. Covers Bremerton and environs.

66—Puget Sound Teachers' & Callers' Assn. Roy Cope, 10609 S.E. 100, Renton, Wash. Covers Seattle and environs.

67—Rainier Teachers' & Callers' Assn. Mrs. Willis Dodge, 9104 Golden Given Rd., Tacoma 44, Wash. Covers Tacoma and environs.

Wisconsin

68—Wisconsin Square Dance Callers' Council. Brad Landry, 824 10th Ave., Green Bay, Wisc. Covers State of Wisconsin.

69—Wolf River Area Callers' Assn. Carlton Schneider, 219 W. Beacon Ave., New London, Wisc.

Wyoming

See Colorado.

Canada

70—Okanogan Callers' & Teachers' Assn. Scotty Hitchman, R.R. #1, Winfield, B.C., Canada.

71—Toronto & District Square Dance Assn. Callers' Clinic. Mrs. Margaret Hough, 68 Neilson Ave., Scarborough, Ont., Canada.

Square Dance Favorites

and they're WASH 'N WEAR!



Style E P J 852 Embroidered Western Jacket
Snap front — rayon/acetate sheen gabardine with rayon lining. About \$14.95
Colors: Black—White—Tan
Sizes: S—M—L—XL Dry clean only

At better Western stores and Square Dance Shops everywhere, or write to

CALIFORNIA RANCHWEAR, INC.

1401 SOUTH BROADWAY • LOS ANGELES, CALIFORNIA



EMPIRE dress 8-18 about \$16.75
EMPIRE men's shirt about \$6.95
Colors: Luggage, Red, Green



Style "EMPIRE"

Wash n' Wear novelty cotton plaid with embroidered dobby 2 tier — full circle circle dress — plaid ruffle — blending broadcloth tier





George Mason, St. Louis, Mo.

GEORGE MASON and his wife, Eve, of St. Louis, came into square dancing in the dear old days of 1948, when there were no square dance classes as such and you learned from early evening walkthrus or "by guess and by gosh." In spite of this unorganized beginning, George and Eve were entranced to the point where George wanted immediately to pass all this wonderful fun along to his friends. Soon he was calling for some "basement groups" in the area and he's been swinging with it ever since.

At first folk dancing and contras were included in George's evening programs but due to the growth of each of these fields, he now concentrates on squares, calling all levels, from beginner classes up to intricate dances. Since St. Louis is such an active square dance center, George believes that all levels of dancing should be available, but he does not believe in trying to push *all* dancers into top level. Instead, he feels that a well-programmed, interesting, smooth, upper level intermediate dance gives the greatest pleasure to the most dancers.

George has been very active in the St. Louis Callers' Guild, having served as president in 1953; and in the Greater St. Louis

SQUARE DANCERS REAR WINDOW CAR PLAQUES

Suitable also for desks, dens, walls etc.; Beautifully Sculptured Bronze or Gold Plastic 6 X 6 Framed in Simulated Leather. \$2.00 each Plus Calif. add 4% sales tax.

Choice of Sayings:

1. The BIG Dance-Square Dance!
2. We Square Dance—Do You?
3. Have Fun Square Dancing!
4. After Party Square Dancers!

When ordering please State Color and Number.



DORIE LEE CREATIONS

P.O. Box 1531-S, Hawaiian Gardens, Calif.
Write for Club Plaque & Dealer Information.

EVERYTHING YOU'LL NEED

For Square Dancing

AT LOWER COST BY MAIL . . .

Dancing duds for you and your partner—in gay mood to set your toes a-tapping just as soon as you see them! . . .

Catalog also shows full line of colorful ranch-wear for you and your children. Complete satisfaction or money back.



BECKWITH'S

68 FRANKLIN STREET Dept. S BOSTON 10, MASSACHUSETTS

ATTENTION RECORD DEALERS!

We're your best bet for securing the following labels:

| | | | | | |
|-----------|------------------|-----------------|-----------|-------------|----------------|
| AQUA | B & E | BALANCE | BELMAR | BENZ | BLACK MOUNTAIN |
| BLUE STAR | BOGEN | BROADCAST | DASH | FOLKRAFT | FUN 'N FROLIC |
| GRENN | HAPPY HOUR | HOEDOWN | IMPERIAL | INTRO | J BAR L |
| KALOX | KEENO | LONGHORN | MacGREGOR | OLD TIMER | RANCH |
| RAINBOW | SETS IN ORDER | SHAW | SMART | SUNNY HILLS | |
| | SWINGING SQUARES | WESTERN JUBILEE | WINDSOR | | |

All records are 100% guaranteed for exchange. If your order will total more than \$35, dealers may phone us collect. JACKSON 4779, wholesale only.

SQUARE DANCE DISTRIBUTORS

If it's "Square Dance" Records - we got 'em

Denver Office: 1386 Dexter, Denver 20, Colo.
1815 DOUGLAS ST., OMAHA 2, NEBRASKA

LOOK CALLERS DANCERS BADGES that "SAY HELLO"

Any color, shape, style or design — can copy any badge, motif — Send sketch for free club sample.

Large or small orders 5-7 days service
Satisfaction Guaranteed — Prices 60c & up

Also: Sound Equipment — Carry full stock of Califones, Newcombs, Mikes, Tapes, Monitors, Var. Speed Motors. Square Craft authentic jewelry — Handmade wear for men & women. Write for particulars

Write for our list of Goofy and Fun Badges

PLASTIC ENGRAVERS — 1

BOB ROTTMAN — BEverly 3-5527

11041 So. Talman Ave., Chicago 55, Illinois

Folk and Square Dance Federation. He has participated in the workshops, panels and discussion groups of both organizations over the years. He was a member of the Board for the 1957 National Convention in St. Louis and Square Dance Workshop Chairman, also.

Eve gives important assistance at each dance, handling the myriad details, leaving George free to "mingle" with the dancers. Being truly square dancers at heart, the Masons leave one night a week in a busy schedule so that they can go out square dancing.

Lore

#1004 — WRANGLER'S STOMP

A terrific new hoedown by
Burton's Wranglers

Flip with calls by Max Engle

Callers: Get the original Boogie Hoedown

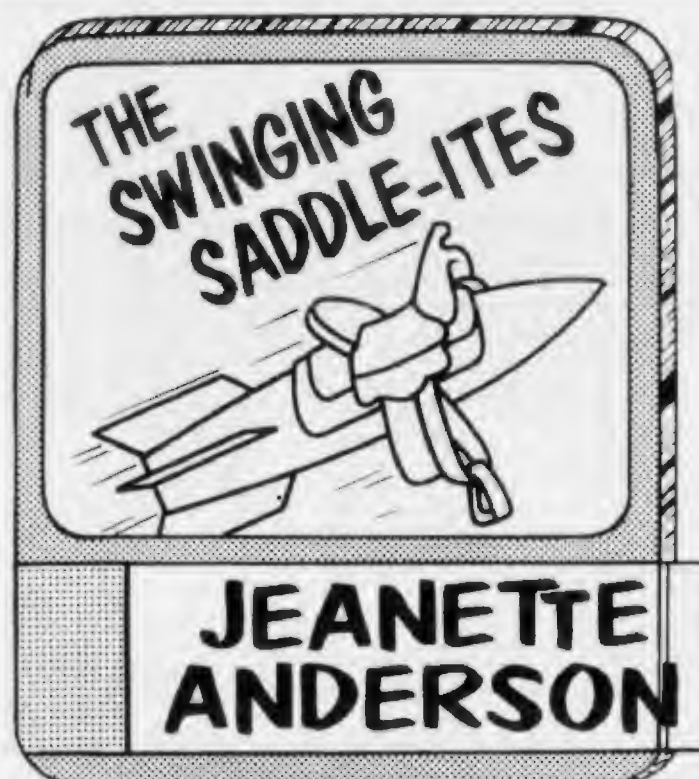
#1001—Hashin' the Boogie

LORE, INC. — CHICAGO, ILLINOIS

(Henry Ford, continued from page 13)

off their coats and joined in the fun. Western dancing spread rapidly from the recreation classes to private clubs and it's still spreading.

Some Detroit square dance clubs antedate the Brennans, of course, and have developed independently. Others have grown under callers from other parts of the country. And while these follow their own lines, most of them owe a greater or lesser debt to old Henry Ford, even though he wouldn't like the way they're calling their dances today!



DANCE CLUB NAME SLOT BADGES

Made of light weight, clear plastic, with pictures of dancers or club symbols in colors.

This badge can be supplied to a member immediately simply by typing, printing or writing his name on the blank slot insert card and slipping it into the patented

slot. All fitted with jeweler's safety clasp pins.

NEW larger slot for wearer's name.

ENGRAVED BADGES FOR PERSONAL OR CLUB USE

Engraved badges have white letters on black or colored plastic.

Badges for officers, callers, callers' wives, etc., plus a large selection of comical "GOOFIES"

(All badges illustrated in reduced size.)

Write us for full details and prices.

• WESTERN PLASTIC PRODUCTS •
1703 MAGNOLIA AVE., LONG BEACH 13, CALIF.



Name and Town or Club
65c ea.



Name only
60c ea.

BOGEN

...the sound way
to invest in
Sound Systems

MODEL VP-20



List Price:
\$184.50

The most versatile
portable available . . .

- 20 watt output
- 29 thru 86 R.P.M.
- G.E. Cartridge
- 2 mike jacks
- Radio & Tape Jacks
- Special feature . . .

MONITOR OUTPUT

(Write for specification sheet)

ONLY \$138.15, F.O.B., Newark, N. J.

EXTRA SPEAKERS

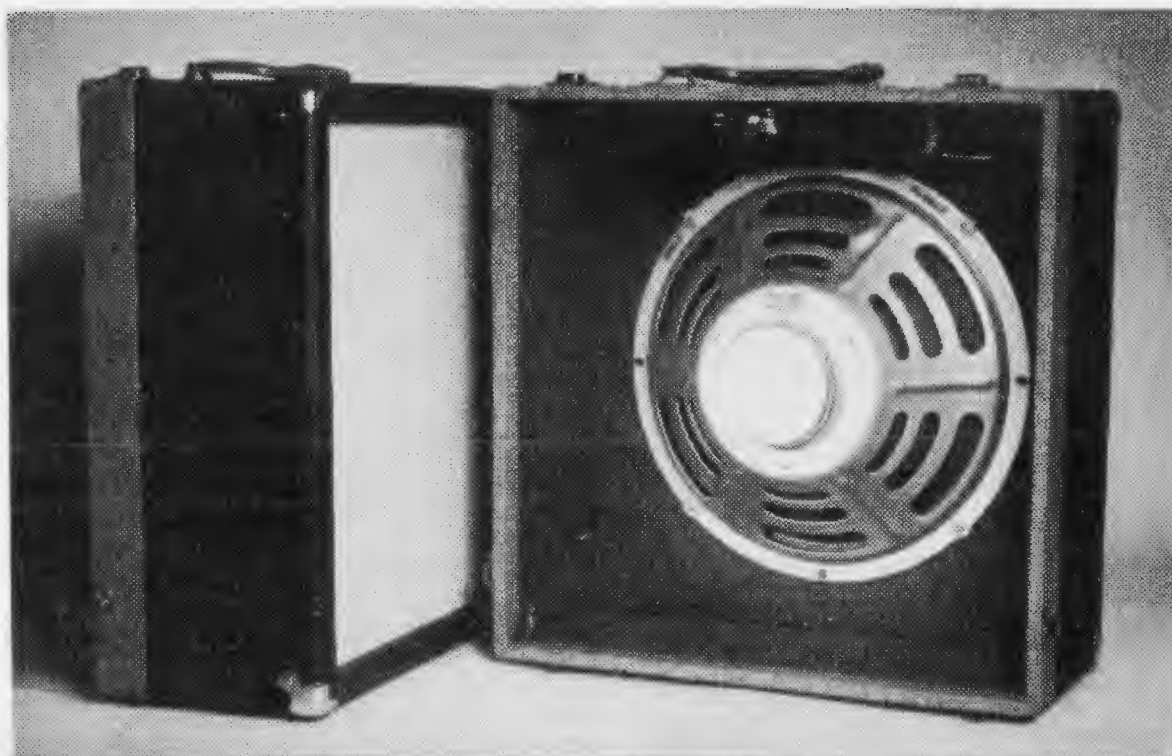
MAKE YOUR VP-20 A 3-SPEAKER OUTFIT!

BOGEN Model SCC-12

Here is a handsome pair of matching speakers in a split carrying case. 25 watt Hi-Fi speakers each equipped with a 15' cable.

Only: **\$49⁵⁰**

F.O.B., Newark, N. J.



DANCE RECORD CENTER

1159 BROAD STREET

NEWARK 2, NEW JERSEY



DANCE WITH SAFETY WHY TAKE CHANCES?

Use The "VELCO" Twins

SLO-DOWN Powder to reduce slipping
SPEE-DUP Mild Dance Wax

NO DUST - NO PARAFFIN - NO ABRASIVES

16 oz. pkg. SLO-DOWN or 11 oz. pkg. SPEE-DUP post-paid—California, \$1.50; All other shipping points in U.S.A.—\$1.75

JOHNNY VELOTTA SUPPLY SERVICE
809 Palm Ave., W. Hollywood 46, Calif.

SQUARE GEM

Often when I attend a Caller's Clinic, take part in a festival or travel out of town to call a dance, I prefer to carry my own records with me. It's cumbersome to carry my regular case so I searched for something else. Browsing around in our camera store I noticed round metal motion picture film cans. The size that holds 400 feet of either 16mm (this one is the thicker) or 8mm film (this will hold 4 records) is just the thing. It costs only 80 cents, is strong and light weight. To prevent the records from

rattling around, which they do very little as the can is just a little bit larger than the discs, I cut a few circles of corrugated cardboard and insert them as needed. Another easy padding is a pocket handkerchief folded on top of the records before the cover of the can is put on.

—George Bubolz, E. Lansing, Mich.

BABY SITTER SERVICE THRU COUNCIL

The Boulder Area Square Dance Council of Colorado is a square dancers' association which has come up with a really unique and helpful

AND CIRCLE TO THE RIGHT

Yes, ladies, order the new Hinote line of fine square dance shoes. They are made especially for square dance people.



THE PROMENADE PUMP

Available with either drawstring or elastic top. These soft sole ribbon tie shoes have a built-in wedge. Black, white, red, blue or pink **\$6.95**
Gold or silver **\$9.95**



THE PROMENADE MOC

Perfect with squaw dresses. The moc has a built-in wedge with full soft leather sole. Black, white, red, blue or pink **\$5.45**
Gold or silver **\$9.45**



THE HINOTE BALLET

Light in weight with three-quarters soft leather soles. Drawstring tops hold the shoes firmly in place. Black, white, red, blue or pink **\$3.75**
Gold or silver **\$5.95**



FESTIVALS

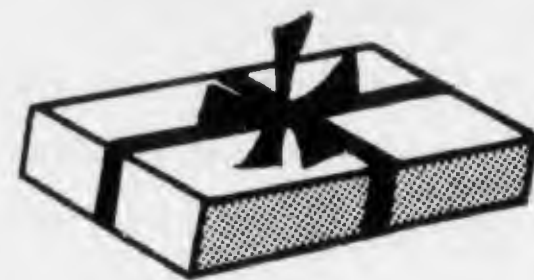
Soft glove leather with elastic tops. Pleated toe and full leather sole with a cookie heel. Black, white, red, blue or pink **\$5.45**
Gold or silver **\$9.45**

HINOTE THEATRICAL SHOES

3261 FLUSHING ROAD
FLINT 4, MICHIGAN

Hinote square dance shoes are sold by mail. You can order direct from Hinote by sending your flat shoe size, the style of shoe and an outline of your right foot. Please add 35¢ for handling and mailing.

A BRAND NEW PACKAGE



WE'RE PROUD TO ANNOUNCE THE ADDITION OF A
NEW CALLER TO THE FAMILY OF SETS IN ORDER
RECORDING ARTISTS



JOHNNY
LeCLAIR

JOHNNY LeCLAIR CALLS "COUNTRY BOY"

This fast moving, smooth dancing singing call by Don Courtney is called by Johnny with all the enthusiasm and clarity that has made him a national favorite. A flip recording backed by an instrumental that every caller will enjoy.

S.I.O.—F105—COUNTRY BOY

AND IN THE TOP OF YOUR STOCKING



BOB RUFF CALLS "PAPA"



BOB RUFF

A "smoother" called with just enough bounce to make dancing enjoyable. You'll really like this well-timed dance arrangement by Merl Olds. A flip record backed by a subtle instrumental that makes both dancing and calling a pleasure.

S.I.O.—F104—PAPA

AT YOUR RECORD DEALER'S

Sets in Order RECORDS



INTRODUCING THE "GO" LABEL

"GO" #101 —

"HEY, PORTER"

Here is a smooth, lively dance to give your floor a lift. It's a flip instrumental by Mac McCoslin, with a perky guitar lead and that GO! GO! GO! beat. The key is G and the melody stays in an easy range for effort-less calling. Ask your dealer.

Produced by ALPORT, INC., Alexandria, La.

World wide distribution by Continental-Corsair Corp.

RECORD DEALERS!

Your most centrally located source of supply for better service on all square & round dance records, books, and supplies

All sales of records are 100% guaranteed

You can depend on us for fast, accurate service.

WEBSTER RECORD DISTRIBUTORS

124 W. Lockwood, Webster Groves 19, Mo.

idea to further square dancing. They have formed the Boulder Area Square Dance Council Sitters' Association. Yes, that's right — Baby Sitters. The association has an informal Constitution and By-Laws set-up, from which we quote:

"Purpose: To mutually take care of children of other square dance couples, in order to minimize the expense involved in the fun and pleasure of square dancing; to care for the children of other parents as I wish others to care for mine; to care for all children entrusted to

me (us) for the common good of all.

"It is understood that those of us parents who enter into this agreement, do so voluntarily and solely for the purpose of achieving our satisfactions; that we do not hold the Boulder Area Square Dance Council responsible for the problems or accidents that may befall or involve us or our children."

This is followed by specifics as to the hours for sitting, defines the duties of the Sitters' Secretary and includes an Application Blank whereby couples can apply for the Baby Sitter

Barney's
has **EVERYTHING**
for you...IN

SQUARE DANCE



LADIES' METAL STRETCH BELTS



Medallion buckle. Gold, nickel, copper. 1" wide. Small, med., large. **\$3.98**



Handsome stretch belt in gold, nickel or copper, S, M, L. 2" wide. **\$3.50**

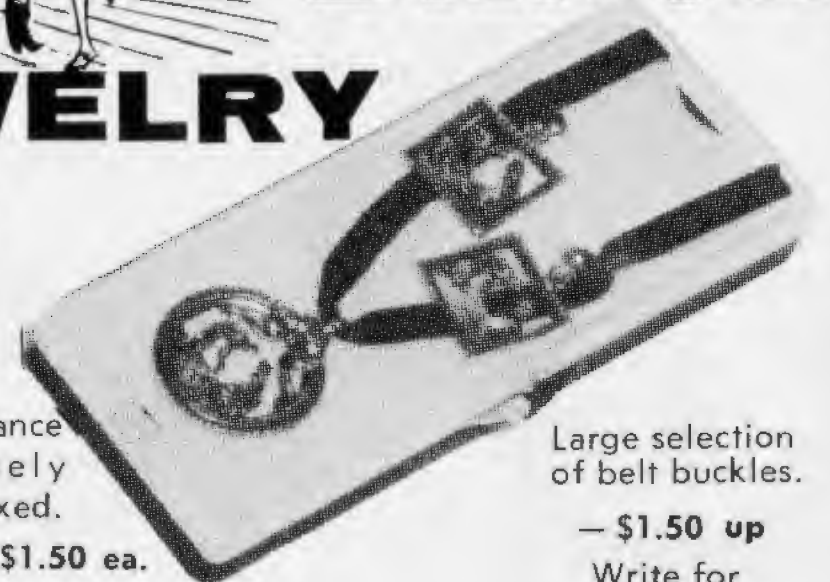
JEWELRY

Ladies' Matching
**NECKLACE and
EARRING SETS**

\$2.50

Authentic square dance design. Handsomely styled. Beautifully boxed.

SOLD SEPARATELY — \$1.50 ea.



Large selection of belt buckles.

— **\$1.50 up**
Write for description.

**MEN'S 4-PC. MATCHING
BOLO TIE SETS**

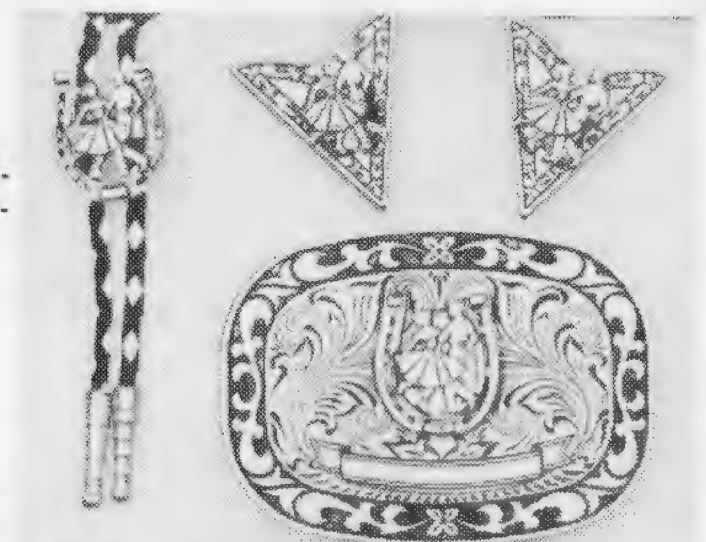
\$5.98 set

Matching square dancers on collar tips, buckle and tie. Beautifully gift boxed.

Collar Set

includes collar points and bolo tie.

\$3.50



Barney's
815 N. SIXTH ST St. Louis 1, Mo.

MAIL ORDERS:

promptly filled. Add 10% excise tax and 50c for handling. Mo. resident add 2% sales tax.

ASK FOR OUR NEW FREE ILLUSTRATED CATALOG

**Music With Symphonic
Treatment For Waltzing
On A Cloud**



“DOMANI WALTZ”
by Magdalene and Floyd Bohart

b/w

“LOVER’S GUITAR”
by Allis and Dan Pearson
GR 14017

“MANNITA WALTZ”
by Nita and Manning Smith

b/w

“SAME OLD WE”
by Isobel and Thord Spetz
GR 14018

**Try These For Thoroughly
Enjoyable Squares**



“RED RED ROBIN”
called by Chip Hendrickson
flip instrumental
TC 25005

**“SWINGING DOWN IN
SUNNY TENNESSEE”**
called by Joe Turner
flip instrumental
TC 25006

Manufactured by **GRENN, INC.** Box 16, Bath, Ohio



Plain Badge
No design —
name only 60c
Name & town or
club 65c
Badge as pictured 75c
We design club badges

Really a Square Dancer's BADGE

Red or Black Plastic — White Letters

PAT'S PLASTIC

BOX 847

RIFLE, COLORADO

Service, indicating which nights they dance, etc.

More information on this idea may be had from N. F. Tabery, 2965 17th St., Boulder, Colo.

PREMIUM PLAN WINNERS

The latest to have achieved their goals on the Sets in Order Premium Plan for selling subscriptions are: Mrs. Russell Smith, Mexico, Mo. — 2 beverage servers; George Britter, Long Beach, Calif. — 1 beverage server; Mrs. Harry Helck, Danville, Ill. — 50-cup percolator.

LONGHORN RECORDS —



Box 271, Kilgore, Texas

NEW RELEASES on 45 rpm only

LH-131 — **ITSY BITSY BIKINI**
called by Red Warrick/flip Key C

LH-132 — **STILL WATER**
called by Jim Horn/flip Key C

LH-402 — **SQUARE C ROMP**
called by Ralph Chambers/flip Key A

Music by **THE LONE STAR RAMBLERS**

(Madeline Allen in Square Dance — Where?, Alameda, Calif.,)

...“I think yelling and stamping, extra twirls, high kicks, and general cutting-up, are the dancers' answer to a Caller who is either boring or incompetent. Maybe he confuses noise with enjoyment himself, and feels more secure when he hears a lot of whoopee from the floor. Maybe he is lazy, and it is easier to let the dancers generate their own enthusiasm than to try to keep them interested with new material and better styling...”

Boyne

**BACK AGAIN . . .
LAST YEAR'S GREAT STAFF!**

◆ **JOHNNY LE CLAIR**

◆ **DAVE TAYLOR**

◆ **JACK and NA STAPLETON**

plus . . .

THESE WONDERFUL ADDITIONS!

◆ **BRUCE JOHNSON**

◆ **JACK JACKSON**

◆ **JOHNNY DAVIS**

◆ **JACK MAY**

3 GLORIOUS WEEKS

*to choose from
Starting SUNDAY*

• JULY 2 • JULY 9 • JULY 16

THE *Summer* SQUARE DANCE INSTITUTE THAT EVERYONE IS TALKING ABOUT!

• **BOYNE MOUNTAIN LODGE**, a luxurious ultra-modern year-round resort, is located in the heart of northern Michigan's vacation wonderland. Rated as one of the nation's top ski resorts, Boyne is also famous for summer sports and vacation facilities.

Deluxe accommodations include excellent meals, modern rooms all with private bath, wall-to-carpeting and roomy closets.

For the sportsman there is golf right at your door, tennis, trout fishing, horseback riding and much more. A heated outdoor swimming pool and a summer ice-skating rink are additional features that make Boyne a top vacation spot.

Add to all this a spacious, air-conditioned dance floor, an outstanding staff of callers and round dance leaders, and you know why everyone is talking about Boyne.

Write today for a colorful brochure!

Address: L. Jackson • 16658 Tracey • Detroit 35, Michigan





Photo by Hollywood Studio

Larry and Thelma Jessen, Redwood City, Cal.

WHEN LARRY AND THELMA JESSEN moved from the East Bay Area to the Peninsula, near San Francisco, about seven years ago, Thelma decided that was the time to push the idea of getting into a square dance class "to get acquainted in a new area." She had had the idea at the back of her mind for some time but this seemed the ideal time for making the move. Larry weakened and went — and neither of them has ever been sorry.

Their club caller taught the round dances he particularly liked and this was fine, except that it wasn't enough for the Jessens. They began buying records and learning the dances themselves. It was inevitable that their friends found out about this, importuned them to teach — and the lid was off! Since that time, about five years ago, the Jessens have had two groups dancing regularly and one Beginners' Class each year.

Altho' they have become so active in round dancing, Larry and Thelma maintain their membership in Nautical Squares, of which they were presidents for three terms. This bears out their feeling that rounds and squares share equal importance.

They were Round Dance Chairmen of the Northern California Square Dance Callers' Assn. in 1959; are currently on their fourth

SEE YOUR DEALER FOR

OPERA

FANCY DANCE PANTALOONS

UNDERPINNERS T.M.

The New Bloomerette for
Band Stand Skirts & Culottes
BOUFFANT PETTICOATS

SCHILLER BROS., INC.

31 East 32nd Street, New York 16

*Merry Christmas and
a Happy New Year*

from

- AQUA RECORDS
- RILEY'S AQUA BARN
- WESTERN DANCE DISTRIBUTORS
- VERNIE DRESS SHOP and especially from

Jack and LaVerne Riley

WATCH FOR THESE NEW RELEASES —
all on 45 rpm

Singing Call Aqua 125 — **DELAWARE** —
by Phil Booker

New Round Aqua 212 — **SIRI TANGO** —
music by Doris Cooley
dance by Roy and Gert Cope
of Renton, Washington

AQUA RECORD CO.

960 Westlake Ave. No., Seattle 9, Washington



- Sturdy Construction
- Room to enter the year on the spine of the binder
- New ever-lasting wire to hold magazine in place

Sets in Order Binder

You'll love the fresh appearance of the red leatherette and the neat way these binders preserve your Sets in Orders for you.

Still only \$1.95

plus 25c postage

Calif.: add 4% sales tax

Send check or money order to

SETS IN ORDER, 462 NORTH ROBERTSON BOULEVARD, LOS ANGELES 48, CALIF.

MILDRED SMITH PETTICOATS

(The Original Nylon Marquissette Petticoat)

— 60 yards around bottom —

Full enough to stay pretty after many washings

- ★ The usual Pastel Shades \$10.50 + 60c postage
- ★ Red Petticoats now available
- ★ Fancy Petticoats, Flock Flowers, etc. \$12.50 + 60c postage (the hit of the National Convention)
Special orders only.

Order Direct—Prompt Service—**MILDRED SMITH**
1233 So. Montreal, Dallas 8, Texas

consecutive term as Round Dance Chairmen of the Callers' Workshop in the Northern California Square Dancers' Assn. They served as Co-Chairmen with the Forrest Richards' of the Round Dance Cavalcade presented at the 1960 Golden State Roundup; will be Chairmen of the 1961 Golden State Roundup. They were on the round dance staff of the Sacramento Valley 1st Annual Harvest Hoedown in October; have attended several major institutes. Their first attempt at dance choreography is "Til Tomorrow, released on Windsor label last month.

SOUTHERN ARIZONA'S 12TH ANNUAL SQUARE DANCE FESTIVAL

RAMADA INN CONVENTION HALL

TUCSON, ARIZONA, Jan. 20-21-22, '61

Featuring Geo. Vagtborg,

square dancing

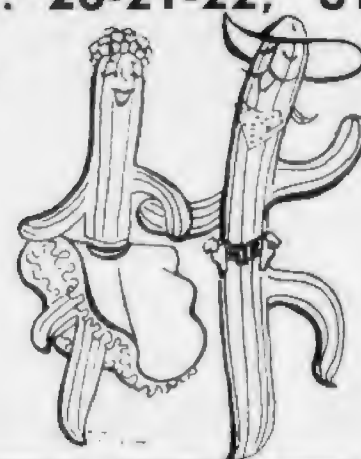
Bill & Mary Lynn,

round dancing

Music by Schroeder's Playboys

Contact Mabel Barta

1434 E. 7th St., Tucson, Ariz.



HOW NOT TO DECORATE A HALL

A square dancer reminiscing about a dance he attended 'way back in 1943 at the Marine Corps Base in North Carolina, remembers vividly the disastrous results when some well-meaning member of the decorating committee went out in the autumn fields and woods and brought back some beautiful fall foliage to decorate the hall. It was beautiful and effective — *too* effective, as it turned out to be poison sumac which everyone at the dance had cause to remember.

We Owe Our Growth to Your Demand for Quality

OUR STATEMENT OF POLICY

We believe that every customer is entitled to get the complete facts on exactly what his money buys. So, actual unretouched photos illustrate our dresses. We use only the finest fabrics and trimmings, carefully styled into well made garments using only lockstitch needle machines. We never use multiple needle chain stitch machines, therefore our trimming never comes loose at awkward and embarrassing times. We include free services when making your dress to eliminate many costly alteration problems. You can buy our product with complete confidence because our guarantee backs up everything we sell.

This is our Statement of Policy: This is why our customers buy additional dresses for themselves and recommend us to their friends. This is why we are rapidly growing.

BILL BETTINA

2110 N.W. Miami Court, Miami 37, Florida

Inquiries also invited from rated stores



Style #32-D

Your copy of our "Portable Showroom" with illustrations, guarantees and prices will be promptly sent free upon request.

LATEST RELEASES ON THESE OUTSTANDING LABELS

BLUE STAR

3-1560—RED HEAD/"OH" (rounds)
1561—QUEEN OF THE SQUARE
DANCE HALL, caller,
Andy Andrus, flip
1562—LONESOME ROAD, flip,
caller, Andy Andrus

BENZ

1205—BRAND NEW CLEMENTINE—Flip
Caller, Dick Matteson
1206—SMILES—Flip
Caller, Ben Baldwin, Jr.

SWINGING SQUARE

2311—LONG, LONG AGO
Caller Les DeWitt, flip inst.
2312—YELLOW POLKA DOT BIKINI
Caller, Lou La Kous, Flip

BOGAN

1123—YOU KNOW SHE LOVES YOU MOST OF ALL,
Caller C. O. Guest, flip inst, key G
1124—WE'RE DRIFTING FURTHER & FURTHER APART,
Caller C. O. Guest, flip inst, key C

We carry all square and round dance labels — Write us if your dealer cannot supply you

MERRBACH RECORD SERVICE, 323 W. 14th St., Houston, Tex.

(Letters, continued from page 6)

other Callers. It means another busy season ahead but it's fine to know that from eight people slogging along we now have many hundreds dancing weekly and are still growing.

Jim Lees
Nottingham, England

Dear Editor:

There have been many interesting and humorous designs on previous copies of Sets in Order but the "rear view" on the front page cover of the September (1960) issue is the

best I have seen since subscribing to your magazine. What could be more feminine than "oodles" of ruffles and fluff swishing back and forth in a graceful manner . . .

Louis C. Picinich
Eagle Rock, Calif.

Dear Editor:

. . . Activity is starting to pick up here and within the next little while I would say we will be back to another full active season. As it appears today, we may have another TV program, but slightly different in content. At

FREE CATALOG!!

Send for new **MASTER RECORD SERVICE** CATALOG — Square and Roundance Records, classified alphabetically. Albums, books, stationery, P. A. systems, dancing shoes, plus many other hard to get items! **FREE RECORD BONUS OFFER.** WE GUARANTEE SATISFACTION! 4133 N. 7th Street, Phoenix, Arizona.

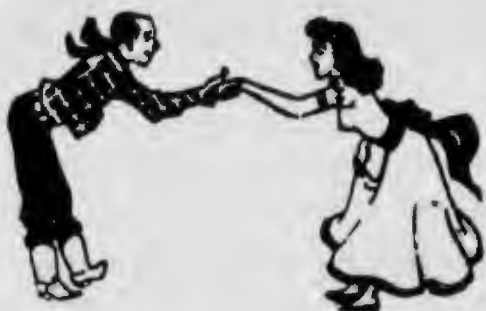
WESTERN JUBILEE — DECEMBER RELEASE #567 MY FRONT DOOR

Flip Instrumental — Smooth Figure with New Sound — Charlie Guy, Las Vegas, Nevada, Calls his 1st original Western Jubilee — Music by the Vegas Ramblers — 45 R.P.M. — Available at your local Dealer!



WELCOME TO PHOENIX!

VISIT Mike's complete WESTERN STORE and Record Shop, open day and night! **DANCE** at Mike's Square Dance Barn five nights a week! **MAKE** Mike's Barn your headquarters when visiting in our area. Write for dance calendars and more Western Store information.



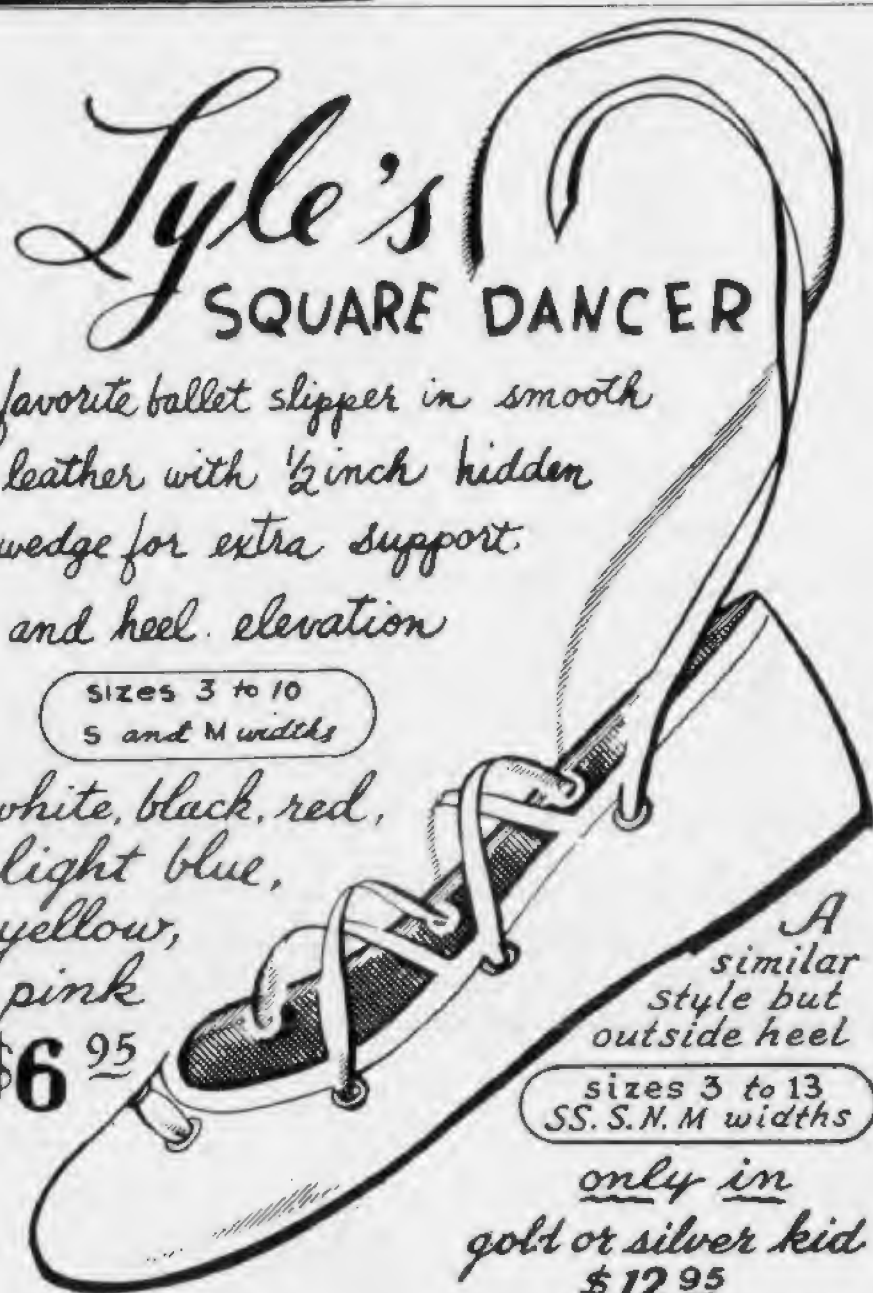
Master Record Service — Western Jubilee Record Company — Mike's Western Clothing Store — ALL located at MIKE MICHELE'S SQUARE DANCE BARN — 4133 N. 7th Street, Phoenix, Arizona.



VEE GEE SQUARE DANCE PATTERNS

Send 25c for catalogue
containing 64 patterns for
Men, Women & Children

P. O. Box 832
Dept. S
San Leandro, Calif.



*favorite ballet slipper in smooth
leather with 1/2 inch hidden
wedge for extra support
and heel elevation*

*Sizes 3 to 10
S and M widths*

*white, black, red,
light blue,
yellow,
pink*

\$6⁹⁵

*A
similar
style but
outside heel*

*sizes 3 to 13
SS, S, M widths*

*only in
gold or silver kid
\$12⁹⁵*

sizes over 10 - \$2⁰⁰ extra

*mail orders, add 50¢ for packing & shipping
- Kansas customers, add 2 1/2% sales tax*

LYLE'S SQUARE DANCER, 716 Kansas Ave., Topeka, Kan.

present I am teaching seven couples of teenagers and they will be the main dancers for the season. They wish to have a variety program with clubs dancing and their callers calling, every other week. This will still keep square dancing in the fore . . .

Earle Park, Yorkton, Sask., Canada

Dear Editor:

. . . Your addition of the WALKTHRU to Sets in Order was certainly most welcome. I have over the years encouraged my dancers, and especially the Board Members of my clubs, to read Sets. This type of article, that really gives ideas to the dancer for use in his own club, goes far in helping me to interest club members in the value of reading Sets monthly . . . I hope to see many more WALKTHRU's in the future.

John Strong
So. San Francisco, Calif.

Dear Editor:

On the 19th and 20th of September this year, the Sherifian Squares, the Nouasseur Air Base Square Dance Club, had the honor of being host to Mary and Lee Helsel on their Air Force tour of Europe.

I would like to express the appreciation of our Club as well as my personal appreciation of their excellent instruction and calling . . .

The dancers in the States will be proud to know that the recent appearance of the Helsels has given our Club a "boost" to making it one of the best . . . Our hats are off to Lee and Mary and we sincerely hope they will continue to instill spirit and good will to all they come in contact with so that we all may have many more days of continued happy dancing.

Major Eugene K. Lindsay
Morocco, North Africa

THRILL OF A SQUARE DANCER'S LIFETIME! HAWAIIAN Square Dance Party



CHANGE IN DATES

Your host—**JOHNNY LECLAIR**—one of the world's finest callers. On the luxury liner **MATSONIA**: From Los Angeles January 16, from San Francisco Jan. 17, returning Feb. 7.

By air: From Los Angeles or San Francisco January 22, returning February 2.

Great dancing on shipboard all the way to Hawaii and back, on the Islands, and at Honolulu's famed Hawaiian Village Dome. Sightseeing . . . native Hawaiian feast . . . fine hotels . . . and we handle the many details for you!

25% off on Steamship Round Trip
Tours set up for your club anywhere!

FREE color folder on this exciting party-tour.
Write to:

ASK Mr. FOSTER
Travel Service
Dept. S.Q.D.

510 W. Sixth Street, Los Angeles 14, Calif.
200 S. Michigan Ave., Chicago 4, Ill.
30 Rockefeller Plaza, New York 20, N. Y.

Dear Editor:

As a dancer I would like to enter the controversy over "Star Thru" and "Snappero" (S.I.O., November, 1960) and cast my vote for the latter. Upon hearing "Star Thru" I immediately wish to put my right hand in a star formation. I have noticed other dancers on the floor doing the same thing. "Snapperoo" to me is a distinct command and not to be confused with any other movement.

Mary Robinson
Portland, Ore.

Dear Editor:

I was wondering why I've been feeling so homesick lately and I've finally figured it out. It will be almost a year before someone will be coming over again from the States, to help and advise us along our way . . .

It would be very nice to be able to take part in those wonderful activities in the States.

Maizie Poole
Wiesbaden, Germany

OH CALLER, GIVE US TIME

By Eudora Frazee, Bassett, Iowa

Oh, give us time to do the things
You tell us we should do
And please don't give us too few beats
So we must rush it through.

There are many graceful figures
But they always lose their charm
When we have to dash so very fast
That the men must yank our arm.

It is hurry here and hurry there,
Must our fun be also fast?
Let's enjoy the music and the call
So square dancing may last.

Two Latest Flip Releases on

Dash

#2522 WAY OUT THERE

As written and called by George Vagtborg
San Diego, California

#2523 WESTERN MOON

As written and called by Gaylard Tannatt
Phoenix, Arizona
45 and 78 rpm

Music by Schroeder's Playboys, Mesa, Ariza.

DASH RECORD CO.

1920 No. 47th Pl., Phoenix, Arizona

NOW AVAILABLE . . .

the new handbook on after-party material

"AFTER PARTY FUN"

(stunts, gags, fun, etc.)

By Ray Smith and Jim White

Compiled and written for square dance clubs,
camps, institutes and other large groups

Just \$1.60 (postage included)

See your dealer or order direct

SMITE PUBLICATIONS

1509 West Page Street, Dallas 8, Texas

EUROPE CALLING *All Square Dancers*

SQUARE-OPEAN HOLIDAY

With AL BRUNDAGE

A GLORIOUS EUROPEAN TOUR COMBINED WITH A SQUARE DANCE INSTITUTE!

Leaving JULY 22 for BERCHTESGADEN Germany.

Square Dance headquarters will be the General
Walker Hotel. Truly one of Germany's most beau-
tiful spots. Your big chance to tour Europe!

Don't Wait! WRITE FOR DETAILS TODAY!

AL BRUNDAGE • 11 DOVER RD. • WESTPORT, CONN.



READ IT ACROSS THE FOOTLIGHTS!

Our badges will certainly qualify, as they can be read with ease across the square.

White engraved letters on black or colored
indestructible plastic with safety clasp.

Name and Town or Club.....65c ea.

Name only60c ea.

(Plus 4% sales tax
on California orders)

Write for details on specially designed badges, prices, samples

BLUE ENGRAVERS

315 SEVENTH STREET, SAN PEDRO, CALIFORNIA



DRESS for the DANCE

LET YOUR SQUARE
DANCE CLOTHIER
HELP YOU

*Sets in Order magazines may
be purchased at these stores

- *SQUARE DANCE and GIFT SHOP
28933 Euclid Ave., Wickliffe, Ohio
- *NICK'S WESTERN SHOP
245 E. Market St., Kingsport, Tenn.
- *MAYFAIR RIDING AND SPORTS SHOP
372 N. Rodeo Dr., Beverly Hills, Calif.
- *COUNT'S WESTERN STORE
4903 Wisconsin Avenue, Washington, D. C.
- *MAX ENGLE'S S. D. & WESTERN SHOP
3701 West 10th St., Indianapolis, Indiana
- *VERNIE'S DRESS SHOP
1010 Westlake Ave., N, Seattle 9, Wash.
- *KAY WILSON
5022 Nokomis Ave., Minneapolis 17, Minn.
- *DIXON'S WESTERN WEAR
110 N. Washington St., Falls Church, Virginia
- *NUDELMAN'S PADDOCK SHOP
1308 - 2nd Ave., Seattle, Wash.

CHRISTMAS IS COMING

Bake a cake — trim a tree — light a candle —
sing a carol — plan a party!

Recipe for a Christmas Square Dance Party:

Six tips of assorted squares; two holiday waltzes —
Until We Waltz Again (#229) and *Toyland* (#233);
two festival contras — *Queen Victoria* (#173) and
Hills of Habersham (#212 and X-75); two gay mixers
— *Home on the Range* (#232) and *The Sidewalks of
New York* (#234); two charming two-steps—*Whimsy*
(#223) and *Little Coquette* (#231).

Shake well. Serve with joy. Garnish with *The Light
in the Window* (#220) followed by an old-fashioned
good-night waltz.

Merry Christmas

Lloyd Shaw

RECORDINGS, INC.
P. O. Box 203,
Colorado Springs, Colorado



EXPERIMENTAL LAB

PAIR OFF

By Eddie Gaut, San Diego, California

**Called to two facing couples. Each person turns
his back on his partner and takes the hand of his
former opposite who now stands beside him.**

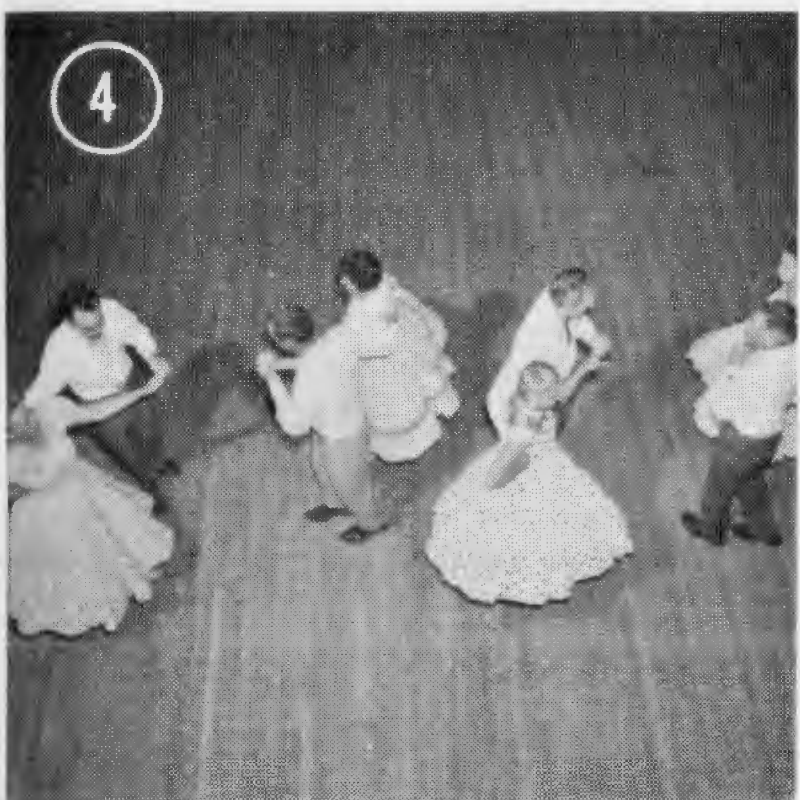
To illustrate this movement the following
example is shown:

**The heads go forward and back with you (1)
Pair Off (2) do a right and left thru (3)
Turn on around (4)
Go forward and back (5) and don't be slow
Now Pair Off (6) and here we go . . .**

In workshoping this movement using vari-
ous examples available be sure and weigh it
with a definition of a basic before deciding
whether this experimental movement is worthy
of continuous usage. (See definition in S.I.O.,
November, 1960.)

While this and other experimental move-
ments may prove quite versatile, it is well while
workshopping them to see how the same results
could be effected using already proven basics.
In order to duplicate the results attained by the
one example shown here the first movement
(figure 2) might well be directionally called:
"Heads go forward, back you glide, forward
again and face the side." Or, "First and third
swing your opposites don't be slow, now face
the sides and here we go." Or, "Heads pass
thru turn alone, give a right to the opposite
Box the Gnat. Face the sides," etc. Here is
another possibility using standard basic figures:
Heads do a regular square thru (7) going all
of the way around (8) then do a half square
thru with the outside two (9) to end facing out
as before (10). In your workshop see how
many additional acceptable duplications you
can come up with.





Note: Although this movement, like the other experimental movements printed before it, was "invented" some months ago, there is a definite purpose in publishing it at this time. In the early part of next year Sets in Order plans to revise its list of Basics 21-30. Several movements on that list will be replaced. Substituting for them will be two or three of the newer and proven movements. It is hoped that by presenting these in this visual manner a more usable choice will result. Editor.





MAKE YOUR PLANS NOW FOR A Gala NEW YEARS Holiday House Party



AL BRUNDAGE

IN ATLANTIC CITY
featuring **CURLEY CUSTER**

Plus **TOM** and **BETTY-JAYNE JOHNSTON**

FRIDAY, DECEMBER 30 thru SUNDAY, JANUARY 1
Save the Dates • Funstitute Starts July 16 and August 20

Write for Complete Details Today!

AL BRUNDAGE • 11 DOVER RD. • WESTPORT, CONN.



CURLEY CUSTER



The JOHNSTONS

THIS WE LIKED

On the last page of the Swing 'Em in Gingham Club's roster, up there in Saginaw, Michigan, appears the sally, "The Best Square Dance Style is to Wear a Smile!"

SACRAMENTO SQUARE DANCE PUBLICITY

Good square dance publicity is possible and heartening reports and clippings to verify them continue to be brought to notice. Recently, in Sacramento, California, a non-square-dancing

newspaper woman interviewed "Wheat" Wheaton, publicist for the Associated Square Dancers of Superior California regarding a big free square dance party sponsored by a local shopping center. "I have had several compliments on the interview," says Wheat, "and I have to explain that all I did was supply the interviewer with the information and hope that she stopped some of it. She stopped all of it." The two separate feature stories by Liz Lascola show that she handled the facts with absolute accuracy.

MAC GREGOR RECORDS

TWO NEW ROUNDS

#8715—"JUDY LYNN WALTZ"

By Ross and Mabel Hatton

"LOVE AND MARRIAGE"

(Two Step) *By Bob and Roberta Van Antwerp*

FRANK MESSINA AND ORCHESTRA



NEW LONG PLAY

LP-1207—10 Favorite Dances With Calls

By "JONESY"

Mac GREGOR RECORDS—729 South Western Ave., Los Angeles 5, Cal.



\$4.98

SQUARE DANCE PANTALOONS

Fluffy, ruffled dance pants of silky, soft, no-iron dacron, cotton, and nylon batiste with ruffles of nylon tricot. Plus mad money pocket & jeweled comb. Sizes: S-M-L. Colors: white, black, yellow, red, pink & blue. State waist and hip size.

PETTICOATS

No. 6039 Our popular factory petticoat made in tall length, especially good for dance frocks. Made in 5 tiers of nylon marquisette with taffeta binding and nylon tricot torso. Colors: White, black, red, pink, blue, maize — \$7.98



A BEAUTIFUL SHIRT FOR HIS GIFT

White "wash and wear" pique-like material saddle stitched in black. This shirt is always a favorite with square dancers. A most dressy outfit when worn with black trousers. **\$6.95**

Sizes 14 to 17. Sleeve length S-M-L.

During the month of December, we will give one black crepe string clip-on tie with each shirt.

TOWEL HOLDER (Not pictured)

Made of genuine leather, this useful gift is easily attached to belt. Colors: Black, brown and natural with authentic brass western ornament.

\$1.95 postpaid.

LOVELY DEER SKIN GLOVES

Butter soft, nylon sewn, warm and durable.

Men's 7 to 11½

Ladies 8 to 8½

\$6.50



"Merry Christmas" from Faulkner's

Kansas City's Square Dance Headquarters

A LOVELY GIFT FOR HER

Patio and dance dress of no-iron maricopa cotton — 2 tier, hand-pleated skirt has wide border of contrasting color accented by zig-zag braid which also emphasizes an unusual scoop-neck blouse. Also available in blouse 3350 with short or three-quarter sleeves.

Colors available:

purple/lilac/silver
purple/white/silver
lilac/white/silver
lilac/purple/silver
beige/copper/gold
copper/white/gold
black/white/silver
red/white/silver
white/black/silver
white/turquoise/silver
turquoise/white/silver
turquoise/white/copper

Sizes 7-20 Larger 40-44 \$3.00 extra
Allow about 2 weeks for delivery

Our Alice Lon Petticoat (not pictured) is custom made of nylon net. 48 yd. sweep, made in single colors or combination of colors.

When ordering state color desired, send waist, hip and length measurements. Allow 1 to 2 weeks for delivery.

\$15.00



3350

3352

\$22.95



SQUARE DANCE CHRISTMAS CARDS

Box of 12 — **\$1.50**

Please add 50c postage on orders under \$10.00
Missouri orders add 2% sales tax

WE STOCK SQUARE DANCE RECORDS

8315 Wornall Road, Kansas City 14, Missouri • Phone Highland 4-3110 • Open Thurs. eves.



Squaw Dresses

beautifully designed in Cotton Georgette and in Zuni

Regular, Large
and Junior Sizes

By the Yard . . .

*Cotton Georgette . . . the finest quality
in more than 20 beautiful colors.*

Zuni Cloth . . . no-iron, semi-sheer, durable.

*Braids . . . ornamental and with Gold, Silver
or Copper, keyed to Georgette and
Zuni colors.*

Accessory Trims . . . attractive and unusual.

Send 25¢ for COMPLETE
folder with illustrations,
dress and yardage samples.

Fern & Faye Fashions

Dept. 3
1405 Jewell Ave. Topeka, Kan.

THIS WE LIKED

A few lines at the bottom of the notice sent out for an Atlanta (Ga.) Association Splash Dance read as follows, "Absolutely no alcoholic beverages allowed — in the containers or in the dancers."



ROUND DANCE QUIZ RESULTS

Out of the 71 dances mentioned by those contacted for the periodical round dance analysis of up-coming dances, the following were the ones most often notated by round dance

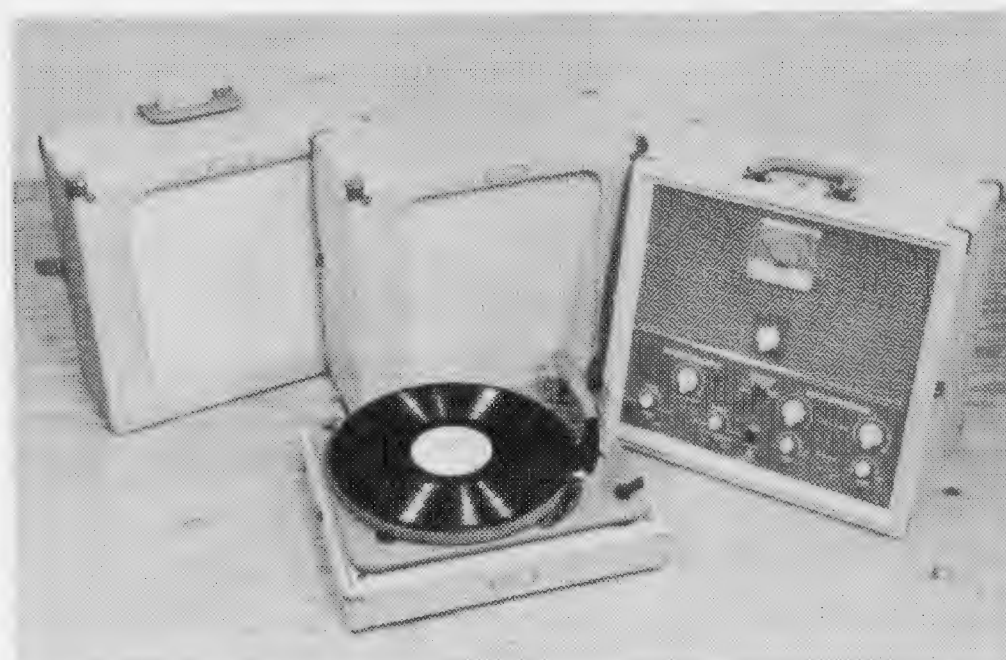
leaders in this country and Canada: For Square Dancers: Shortcake, Mickey tied with Sweet Georgia Brown, Hindustan and Silk and Satin. For Round Dancers, in the more complicated category: Wonderful Rain, Rainier Waltz tied with Kon Tiki, Some Day and Silk and Satin. Note that Silk and Satin appears in both categories.

Some of the Dances of the Month chosen in various localities are as follows, for October: RDTA of No. Calif., Wonderful Rain; RDTA of So. Calif., It's True and Rainer Waltz; D.C.

This Christmas TREAT YOUR CALLER TO THE FINEST A HILTON

The CUSTOM Portable Sound System

Designed for
and Built by
a square dance
caller



Features:

- 80 Watts* Total Power •
- Patented Monitor Circuit •
- Maximum Portability •
- Separate tone control on both mic channels •
- Output meter for visual indication of output •
- Units may be purchased singly or in combinations.

Pictured above, Amplifier — Monitor with Bogen Turntable and two back-to-back speakers. Complete \$360.00

AMPLIFIER — MONITOR ONLY priced at \$250.00. Rek-O-Kut Turntable and Folded Horn Speakers optional at extra cost. Watch for the new 40 Watt* Ultra-Compact Hilton to be available soon.

HILTON AUDIO PRODUCTS

4015 Coolidge Avenue

•

Oakland 2, California

•

*Peak

MAIL ORDER RECORD SERVICE

P. O. BOX 7176 PHOENIX, ARIZONA

SPECIAL 50¢ SPECIAL 50¢ SPECIAL 50¢ SPECIAL

The following records are available at the low low price of 50c each. There is nothing wrong with these records. They are perfect in every way. We are overstocked on them and wish to reduce our inventory.

BROADCAST

- 477 WHEN THE SUN BIDS THE SKY GOODNIGHT/WHEN YOU WORE A TULIP—Organ Music
- 474 TILL WE MEET AGAIN/BLOND SAILOR—Ken Griffin
- 460 YOU CAN'T BE TRUE/BARCAROLLE—Ken Griffin
- 450 EVERY LITTLE MOVEMENT/MY ISLE OF GOLDEN DREAMS—Ken Griffin at Organ
- 424 HAPPY BIRTHDAY MEDLEY/HAWAIIAN ECHO'S—Ken Griffin at Organ
- 423 LAZY RIVER/INDIAN LOVE CALL—Ken Griffin
- 422 O' WHY DID I KISS THAT GIRL/DARK TOWN STRUTTERS BALL—Ken Griffin
- 421 A GAY RANCHERO/MICKEY—Ken Griffin
- 420 THE BELLS OF ST. MARY'S/MELODIES IN F—Ken Griffin at Organ
- 419 RED WING/DO YOU EVER THINK OF ME—Ken Griffin
- 418 CIELITO LINDO/BUMMEL PETROS—Ken Griffin
- 410 APPLE BLOSSOM WEDDING/THE GRIFFIN BLUES—Ken Griffin at Organ

DECCA

- 30022 WHEN MY DREAM BOAT COMES HOME/ALLEGHENY MOON—Instrumental Grady Martin
- 29691 DON'T TAKE YOUR LOVE FROM ME/NASHVILLE—Instrumental Grady Martin
- 29753 TIN PAN ALLEY MEDLEY/GASLIGHT MEDLEY—Piano Solo—Crazy Otto

DOT

- 1247 SUGARFOOT/BUFFALO GIRLS—Instrumental by Tommy Jackson
- 1250 GRAY EAGLE/UP JUMPED TROUBLE—Hoedown with Tommy Jackson on Fiddle
- 1233 HERE AND THERE/RICKETS HORNPIPE—Instrumental by Tommy Jackson
- 1256 RICESTROW/RACHEL—Inst. by Tommy Jackson
- 1255 WHEN MY CAT CAME BACK/DUSTY MILLER—Inst. by Tommy Jackson
- 1254 SALLY JOHNSON/WHEN THE LEAVES BEGIN TO TURN BROWN—Tommy Jackson

HOEDOWN

- 709 ROBINHOOD (Flip)—Dr. Bill Price, Caller—Music by 3-D Valley Boys
- 704 FIVE MINUTES MORE (Flip)—Dr. Bill Price, Caller 3-D Valley Boys
- 703 SAN FRANCISCO (Flip)—Dr. Bill Price, Caller—Music —3-D Valley Boys
- 702 GIVE MY REGARDS TO BROADWAY (Flip)—Dr. Bill Price, Caller
- 701 WE'VE GOT A SQUARE DANCE TONIGHT (Flip)—Dr. Bill Price, Caller

- 508 SOLDIERS JOY/THE HAPPY CRICKET—Sq. Dance Inst.
- 507 TOM AND JERRY/SUSIE'S AWAKE—Sq. Dance Instrumental—Hoedown
- 506 TENNESSEE WAGONER/ROLLICKIN' RHYTHM—Hoedown—3-D Valley Boys
- 408 ECHO WALTZ/SINGING IN THE RAIN—Round Dance —Music, the Keynotes
- 406 STRAWBERRY BLONDE WALTZ/FANCY FREE—Round Dance—Music, the Keynotes
- 405 TAKIN' MY SUGAR TO TEA/CUTTIN' CAPERS—Round Dance
- 404 REMEMBER/BLUE MOUNTAIN SWING—Round Dance —Harry Raby, Music
- 403 SNOWFLAKE WALTZ/THE SEQUIN SKIRT—Round Dance—Music—3-D Valley Boys
- 402 SQUARIN' A ROUND/(Flipside—cues by Jim Brooks) —Round Dance
- 401 ELMER'S TUNE/BUFFALO GLIDE —Round Dance —Music—Harry Raby
- 304 IF YOU CAN SPARE THE TIME/OPEN UP YOUR HEART—With Calls by Cal Golden
- 201 DON'T BRING LULU/MARGIE—Calls by Cal Golden
- 200 MEXICAN JOE/KAWLIGA—With Calls by Cal Golden

INTRO

- JL-6-B DOWN YONDER/RAGGING A CALL—Square Dance Without Calls
- 6088 AFTER ALL/I'VE WAITED A LIFETIME—Win Stewart & Band
- 7006 YUCAIPA ROLLAWAY/DOWN YONDER—Joe Lewis
- 7007 END OF THE WORLD/FOUR YOU TRAVEL—Joe Lewis
- 7009 TALKING UP A SQUARE/ HASH #2—Joe Lewis

ROCK CANDY

- 709 GET OUT AND GET UNDER/EVANSTON PROMENADE —Paul Hunt, Caller
- 708 AVALON/MY GAL SAL—Instrumental by Rock Candy Mountaineers
- C-705 LAST NIGHT ON THE BACK PORCH/DEVIL'S CHAIN —Paul Hunt, Caller
- 705 LAST NIGHT ON THE BACK PORCH/WHA' SAW THE BONNY LADDIES—W/O Calls
- C-704 JOHN BROWN/BULLY OF THE TOWN—Paul Hunt
- 703 NEW YORK HORNPIPE/HOEDOWN IN D—Without Calls
- C-702 BOX OF STARS/BYE BYE BLUES—Paul Hunt, Caller
- C-701 THUNDERHEAD/SMILES—Paul Hunt, Caller
- 701 SMILES/SPEED THE PLOUGH—Without Calls—Rock Candy Mountaineers
- 700 BIG BABOON/LET HIM GO, LET HIM TARRY—Inst.
- C-700 BIG BABOON/LET HIM GO, LET HIM TARRY—Paul Hunt, Caller

GET YOUR ORDER IN EARLY! THESE WILL MOVE FAST AT THIS LOW PRICE! These Records are All 78 Speed.

10 Records Or More We Will Prepay. Less Than 10 Include 35c For Postage and Packing.

Send For Our Up-To-Date New Catalog Today.

DANCE AT THE SUNNY HILLS BARN

Saturday Night Schedule

Dec. 3—Guest Caller
Dec. 10—Kronenberger
Dec. 17—Buzz Brown
Dec. 24—No dance
Merry Christmas



Your Favorite Hoedowns Are Available on 45 RPM

AC 126—Close Shave/Rachel; AC 127—Up Jumped the Devil/Barbour's Itch; AC 131—Ragtime Annie/Coon Dog; AC 132—Black Mt. Rag/Rye Straw.

Sunny Hills Albums

AC LP 1001—Jim York • AC LP 1003—Bub Ables
AC LP 1002—Glen Story • AC LP 1004—Joel Pepper
AC LP 1005—Bruce Stotts

SUNNY HILLS RECORDS

1600 SUNNY CREST • FULLERTON, CALIFORNIA

Area R/D Council, It's True, Rainier Waltz, Mack's Round; Yellowstone Square Dance Callers of Wyo., Shortcake; Oregon Federation, It Had To Be You; Bow and Swing of Fla., Rockin' the Polka; Birmingham (Ala.) S/D Assn., Hindustan; Smoky Mt. Dancer of Tenn., Shortcake.

For November the RDTA of No. Calif. chose Rainier Waltz; the RDTA of So. Calif., Shortcake and One Rose as a revival. The latter also chose Happy Pair and Mack's Round for the month of December.

(Americana, continued from page 28)

few groups of people in the country who aren't scared to death of work.)

The official photo of the historic event shows the two locomotives with their cow-catchers almost touching. Leaning forward from the two locomotives celebrant conductors are holding forth booze bottles. This, plus the fact that he wasn't in it, caused Leland Stanford, President of the Central Pacific, to hold the photo in rather poor regard. He commissioned a painting to depict the great event in a manner he

CHRISTMAS CARDS for square dancers

OUTSTANDING SELECTION and so reasonably priced

10 cards\$1.00
25 cards\$2.25

White cards — white envelopes
2 color printing—plain shipping box

25 DIFFERENT DESIGNS

Order by number from brochure

Send for brochure and when doing so you might as well put \$1.00 into envelope and get distinctive cards too!

(Add 4% Sales Tax on California orders)



markim
SPECIALTIES

317 West 7th Street • San Pedro, California



A Long Enjoyed Christmas Gift

After Party entertainment that is really different! JOE LEWIS sings such clever square dance numbers as "Wish That Fella Would Say What He Means" and "A Rusty Halo." You'll love his rendition of "There'll Be Some Changes Made" and "You Came a Long Way from St. Louis" sung in Joe's special style with his accordion accompaniment. Make sure your caller or your club has this terrific album ready to play after the dance is over.

J B L 3302 "AFTER PARTY FAVORITES"

AT YOUR DEALER'S

regarded as more fitting. The paint got rid of the bottles, placed Stanford and some politically important cronies in a position of prominence, and included a number of people who weren't present at the ceremony, some of them even dead.

The ceremony was sort of a fizzle, except in such far-away places as San Francisco, where the celebrating started a day too early, but went on for three days for good measure. At Promontory Point the weather was vile. A military band from Fort Douglas attempted to

cheer things up, but the dampness transformed the brassy blast of the horns into a watery tootle, and the rain-sodden calfskin of the bass drum gave forth with a soggy whomp instead of a brisk boom. Many dignitaries caught cold. Several big shots failed to appear, among them Brigham Young, who boycotted the proceedings in a huff because the U.P. had by-passed Salt Lake City. Leland Stanford was handed a sledge hammer with which to pound in the Golden Spike. He took a dignified swipe at the spike and missed. In cities to the east, ap-

Sets in Order ORDER FORM

462 NORTH ROBERTSON BOULEVARD, LOS ANGELES 48, CALIFORNIA

PLUS POSTAGE
& HANDLING

- | | | | | |
|---|----------------------------------|------------------------------|-----------------|-----|
| <input type="checkbox"/> Sets in Order 1 year subscription | <input type="checkbox"/> Renewal | <input type="checkbox"/> New | \$3.70 | — |
| <input type="checkbox"/> Sets in Order Yearbook, No. 4 (Squares & rounds of 1959 S.I.O.) | | | 2.25 ea. | .10 |
| <input type="checkbox"/> Sets in Order Yearbook, No. 3 (Squares & rounds of 1958 S.I.O.) | | | 2.00 ea. | .10 |
| <input type="checkbox"/> Sets in Order Yearbook, No. 2 (Squares & rounds of 1957 S.I.O.) | | | 2.00 ea. | .10 |
| <input type="checkbox"/> Sets in Order Yearbook, No. 1 (Squares from 1954-56 S.I.O.) | | | 2.50 ea. | .10 |
| <input type="checkbox"/> American Round Dance Handbook (Rounds from 1948-56 S.I.O.) | | | 3.00 ea. | .10 |
| <input type="checkbox"/> A Collection of Square Dance Breaks and Fillers | | | 1.00 ea. | .10 |
| <input type="checkbox"/> Square Dance Condiments (Breaks and Fillers, II) | | | 1.00 ea. | .10 |
| <input type="checkbox"/> Square Dancing for Intermediates | | | 1.00 ea. | .10 |
| <input type="checkbox"/> American Round Dancing (a text) | | | 1.50 ea. | .10 |
| <input type="checkbox"/> Sets in Order 5 Year Book (Squares from 1948-53 S.I.O.) | | | 2.50 ea. | .10 |
| <input type="checkbox"/> Sets Binder | | | 1.95 ea. | .25 |
| <input type="checkbox"/> Decals:Brown & Yellow 'Square Dancer' | | | .05 ea. | * |
| *(From 1-15 decals include self-addressed stamped envelope. S.I.O. pays postage on 16 or more) | | | | |
| <input type="checkbox"/> Recognition Pins (linked squares, silver & black, safety clasp) (postage incl.) | | | 1.10 ea. | — |
| <input type="checkbox"/> Diplomas: For Square Dancing. Minimum order of 10 | | | .10 ea. | .20 |
| <input type="checkbox"/> Diplomas: For Round Dancing. Minimum order of 10 | | | .10 ea. | .20 |
| <input type="checkbox"/> Bumper Strip (2 for 50c) | | | .35 ea. | — |
| <input type="checkbox"/> Name Tags (Indicate Design A or B) in packages of 100 for | | | 2.50 | .25 |
| <input type="checkbox"/> Basic Check List (for callers) Packet of 12 for | | | .25 | — |
| <input type="checkbox"/> Basic Movements of Square Dancing Pamphlet (10c each in quantities of 100 or more) | | | .15 ea. | .10 |

TOTAL

\$ _____

NAME _____

ADDRESS _____

CITY _____ STATE _____

Californians add 4% sales tax

BE SURE TO INCLUDE POSTAGE

AS INDICATED ABOVE

SQUARE DANCE CALLER-TEACHER MANUAL

by JACK MANN

Among other features are the following:

- ★ **71 SQUARE DANCES** — for the patter repertoire.
- ★ **134 EXERCISES** — for calling at class nights for beginners — Recognizing that it is far from sufficient to teach only the names and definitions of basics, these dance exercises are arranged in logical order for a 15 week course. Corresponding to each basic are approximately 3 to 4 dances, each illustrating a different aspect in which that basic may occur.
- ★ **PLASTIC BINDING** for eye comfort — the pages "lie flat."

(No billing) Send \$2.00, which includes tax and postage (air mail delivery 22c extra), to:
JACK MANN, 540 Alcatraz Ave., Oakland 9, California

appropriate revelries were thrown off schedule by the breakdown of telegraph services.

For a time, passengers changed trains at Promontory, where a town grew up, populated largely by sharpies, both men and women, dedicated to the cause of relieving travellers of the burden of the Root of All Evil. Later, through-train service was instituted; the trains no longer stopped, and Promontory went into spectacular eclipse. Finally it occurred to someone that since Salt Lake wasn't very deep, they could trestle across it and save a heck of a lot

of miles over going around the lake. With establishment of the Lucin Cut-off, Promontory just about ended its career. A cement marker is all that remains of it today. In recent years the trestle was abandoned, and a causeway built across the lake. The Promontory Point that is today visible from the railroad 18 or 20 miles west of Ogden isn't the one — it's another Promontory Point.

Sam Hinton has recorded the song on his 12-inch LP, "Singing Across the Land," Decca, DL 8108. I have used Sam's version here. See

FEATHERWEIGHT LITEFOOT



A soft, soft leather shoe with a half inch Celalite heel that has become the square dancers' favorite

| | |
|------------------------|------------------------|
| Medium & Narrow 4 to 9 | Black or White \$6.95 |
| including half sizes | Colors \$8.95 |
| Narrow only 9½ to 11 | Gold or Silver \$10.95 |

All these shoes can be had with or without ribbons and eyelets. Please indicate which way you prefer them.
 Colors: Red, Blue, Yellow, Aqua, Green, Lavender, or Pink

*Please add 35c for packing and postage. (Exchangeable if returned unworn within 10 days with 35c for remailing).

Black and White shoes are in stock but please allow at least two weeks for shoes in color.

BALLERINAS — Full Sole

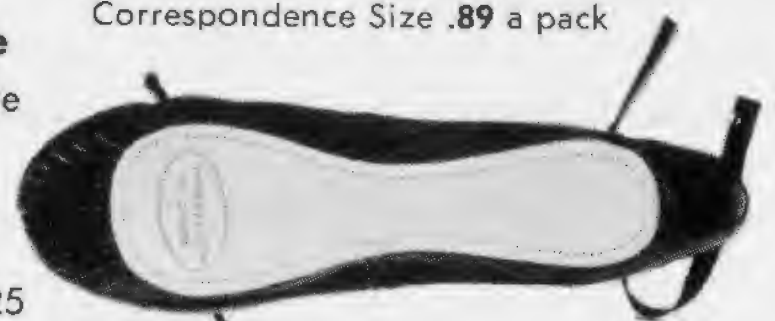
Black or White \$4.95
 Colors \$6.95
 Gold or Silver \$8.95

Sizes
 2 to 9
 M and N



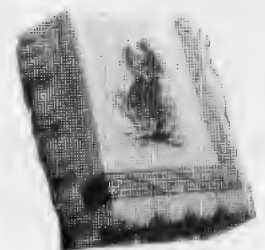
BALLETS — Pleated Toe

Black or White \$4.25
 Colors \$6.25
 Gold or Silver \$8.25



NAPKINS

Three Color Motifs
 50 in a pack
 N1 Refreshment Size 9x9 .59 a pack
 N2 Luncheon Size 12x12 .69 a pack



STATIONERY

4 color, 4 designs
 S1 4x5 Note Size
 12 Notes & Envelopes
 4 different designs .59 a pack
 Correspondence Size .89 a pack



Add 35c postage. Californians: Add 4% sales tax.

We mail all labels of square and round dance records anywhere in the world. We also ship the pop labels of round dances that are written to pop labels. No postage for record orders.



Phone AT 4-7136

Square Dance Square

1928 W. VALLEY BLVD., ALHAMBRA, CALIFORNIA



FLIPS and ROUNDS ON

Sets in Order

RECORDS



FLIP

- F101 In the Shade of the Old Apple
Tree — Bob Page calling
- F102 Grand Square — cues-Bob Osgood
- F103 I Love My Baby — Bob Page calling
- F104 Papa — Bob Ruff calling
- F105 Country Boy — Johnny LeClair calling

- X3105 Tammy/Skipping Along
- X3106 Strolling Thru the Park/Verdell Waltz
- X3107 Three O'Clock Waltz/Meet the People
- X3108 Montana/G.K.W. Mixer
- X3109 Nancy Waltz/Who's Sorry Now
- X3110 Lucky Polka/Judy
- X3111 Maybe/Nobody's Sweetheart Now

ROUND DANCES

- X3112 Nellie/Wonder Waltz
- X3113 Light Fantastic/Hindustan
- X3114 Talk of the Town/Festival Time
- X3115 Sweet Georgia Brown/Anniversary
Two-Step (Progressive)
- X3116 I Love You Truly/Some of
These Days

SETS IN ORDER RECORDS ARE AT YOUR DEALERS EVERYWHERE

"Hear the Train Blow," by Beebe and Clegg,
(Dutton), for text and photos of the epic meet-
ing of the rails.

We surely must live in a very fast age!

We've travelled by ox-cart and then took the
stage.

Now all such conveyance will be soon done
away;

We'll travel in steam cars along the railway.

Chorus.

The boys in our camp are light hearted and
gay,

We work on the railroad ten hours a day.

We're thinking of good times we'll have in
the fall

When we'll be with our ladies and go to ball.

Chorus.

The great locomotive next season will come
And gather the Saints from their far distant
homes,

And bring them to Zion in peace here to stay,
While the judgments of God sweep the wicked
away.

Chorus.



BOB DAWSON ITINERARY

December

- 31—Sarasota, Fla.
New Years Dance
Write for res.

January

- *4-5-6—St. Louis, Mo.
- *7-8-9—Chicago, Ill.
- *12-13-14—Des Moines, Ia.
- *17-18-19—Columbus, O.
- 21—Rome, Georgia
- *22-23-24—Birmingham, A.
- 25—New Orleans, La.
- 27—Charleston, W. Va.
- 28—Kingsport, Tenn.
- *30-31 & Feb. 1,
Phila., Pa.

February

- 3—Blue Island, Ill.

- 4—Mattoon, Ill.
- 5—Danville, Ill.
- 9—Detroit, Mich.
- 10—Detroit, Mich.
- 11—Indianapolis, Ind.
- 12—Xenia, Ohio
- 13—Louisville, Ky.
- 14—Decatur, Ill.
- 15—Peoria, Ill.
- 16—Muscatine, Ia.
- 17—Oskaloosa, Ia.
- 18—Evanston, Ill.
- 19—Milwaukee, Wis.
- 21—Elmhurst, Ill.
- 22—Rockford, Ill.
- 24—Adrian, Mich.
- 26—Manistee, Mich.
- 28—Flint, Mich.

March

- 1—Grand Rapids, Mich.
- 2—Toledo, Ohio
- 3—Jackson, Mich.
- 4—Findlay, Ohio
- 5—Berea, Ohio

- 9—Chillicothe, O.
- 10—Michigan City, Ind.
- 11—Frankfort, Ind.
- 16—Toronto, Canada
- 18—Wenham, Mass.
- 19—Worcester, Mass.
- 29—Westfield, N.J.
- 30—Kulpsville, Pa.
- 31—Sea Girt, N.J.

April

- 1—Boylston, Mass.
- 8—Newton, N.H.
- 12—Louisville, Ky.
- 14—Hartford, Conn.
- 17—Falls Church, Va.
- 22—Danville, Ill.
- 25—Ft. Wayne, Ind.
- 29—Gadsden, Ala.

May

- 10—Mobile, Ala.
- 13—Skokie, Ill.
- 17—Columbus, O.
- 18—Wadsworth, O.
- 27—Mayfield, Ky.

June

- 10—Albia, Ia.
- 11—Canton, Ill.
- 17—Muscatine, Ia.
- 29-30—Detroit S/D Con.

July

- 1—Detroit S/D Convention
- 15—Florence, Ala.
- 29—Macon, Ga.

August

- 26—Rhineland, Wis.
- 27 to Sept. 2—"Togeth-
erness" S/D Camp—
Fease's Shady Rest
Lodge—Rhineland, Wis.

September

- 2-4—Rhineland, Wis.
"Togetherness" week-end

November

- 17—Toledo, O.
- 19—Evansville, Ind.
- 25—Alton, Ill.
- *Conducting Square Dance
Callers' Institutes
with Don Bell.

Write, Shirley Dawson, 4715 Greenwich Dr., Sarasota, Florida, if you would like to
have Bob call for you on one of the open dates.

LOCAL DEALERS

Catering to SQUARE

- ★ **ALABAMA** . . . CHRISTIE MUSIC CO., 2204 Government Street, Mobile
- ★ **ARIZONA** RECORDLAND, 3703 No. 7th Street, Phoenix
- ★ **ARKANSAS** . . . RICHARD & BARBARA DICK RECORD SHOP, 1210 N. Tyler, Little Rock
- ★ **CALIFORNIA** . . .
 - ARCADIA MUSIC MART, 21 East Huntington Drive, Arcadia
 - MODERN RADIO, 1475 Haight Street, San Francisco
 - WILLIAM'S SQUARE BARN, Box 14, San Marcos
 - GEORGE SALES CO., P. O. Box 771, Watsonville
 - AMOS SQUARE DANCE SQUARE, 1928 W. Valley Blvd., Alhambra
 - PHIL MARON'S FOLK SHOP, 1531 Clay Street, Oakland 12
 - FESTIVAL FOLKSHOP, 161 Turk Street, San Francisco 2
- ★ **COLORADO** . . . S. D. RECORD ROUNDUP, 3875 Wadsworth, Wheat Ridge, Denver
- ★ **GEORGIA** RECORD CENTER, 2581 Piedmont Road, N.E., Atlanta 5
- ★ **ILLINOIS**
 - ANDY'S RECORD CENTER, 3942 West North Avenue, Chicago 47
 - DELUXE MUSIC SQUARE DANCE SHOP, 3965 N. Milwaukee, Chicago
 - SQUARE YOUR SETS MAIL ORDER SERVICE, P. O. Box 262, Moline
 - EDWARDS RECORD SERVICE, P.O. Box 194, Park Ridge
- ★ **INDIANA**
 - MAX ENGLE'S SQ. DANCE SHOP, 3701 W. 10th St., Indianapolis
 - WHIRLAWAY RECORD SHOP, 216 W. Marion St. (Rear), Elkhart
- ★ **IOWA**
 - ART'S RADIO DOC, 409 Second Avenue, SE, Cedar Rapids
 - ELMER'S RECORD SHOP, 2422 Elizabeth Avenue, Des Moines 17
- ★ **KANSAS**
 - MISSION RECORD SHOP, 5908 Woodson Road, Mission
 - EDGINGTON MUSIC CO., 203 S. Santa Fe, Salina
- ★ **KENTUCKY** SQUARE DANCE SHOP, 3119 South 4th Street, Louisville 14
- ★ **MARYLAND** BAND BOX MUSIC, 11165 Viers Mill Rd., Wheaton
- ★ **MASSACHUSETTS**
 - EDITH MURPHY'S PROMENADE SHOP, 450 Main St., Bridgewater
 - THE CALLER RECORD SHOP, 413 East St., Hingham
- ★ **MICHIGAN**
 - B Bar B WESTERN SUPPLY, 315 Main Street, Rochester
 - SQUARE DANCE SPECIALTIES, 14600 Grand River, Detroit 27
 - WAGON WHEEL WESTERN WEAR, 20445 Mack, Grosse Pointe Woods

SEE THESE DEALERS FOR COMPLETE LINE OF *Sets in Order* RECORDS

S.I.O. F101—IN THE SHADE OF THE OLD APPLE TREE, Bob Ruff calling, Flip inst.
S.I.O. F102—GRAND SQUARE, with cues by Bob Osgood, Flip instrumental
S.I.O. F103—I LOVE MY BABY, Bob Page calling, Flip inst.

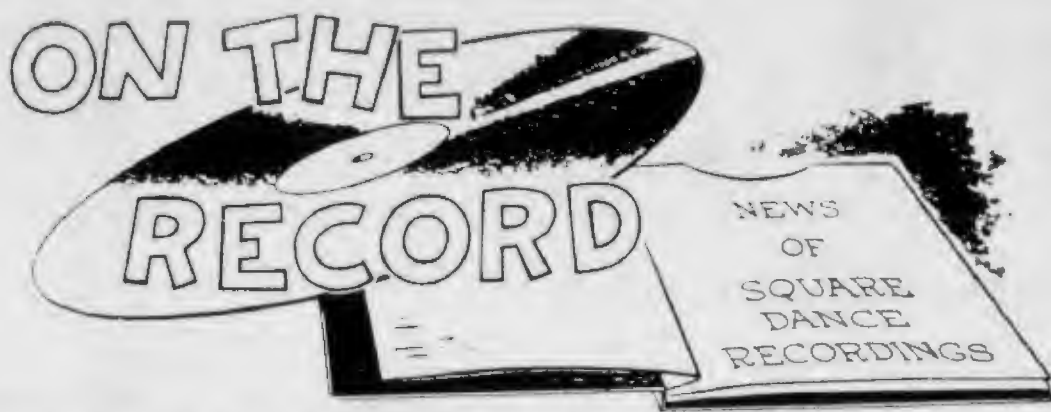
in RECORDS and PUBLICATIONS....

DANCERS throughout the U. S. and Canada

- ★ **MINNESOTA** . . . LOUISE MUSIC SHOP, 678 Grand Avenue, Saint Paul 5
"AL" JOHNSON'S RECORDS, 4148 10th Ave., S., Minneapolis 7
- ★ **MISSOURI** WEBSTER RECORD SHOP, 124 W. Lockwood, Webster Groves 19
EARL'S, 105 West Seventh Street, Sedalia, Missouri
- ★ **NEBRASKA** . . . NEEDLE 'N' GROOVE, Box 651, Norfolk
- ★ **NEW JERSEY** . . DANCE RECORD CENTER, 1159 Broad Street, Newark
- ★ **NEW YORK** . . . FOLK DANCER RECORD SERVICE, 108 W. 16 St., New York City 11
F-Bar-H RANCHWEAR, 3196 Bailey Avenue, Buffalo 15
- ★ **OHIO** SQUARE DANCE & WESTERN SHOP INC. 408 Storer Ave., Akron 20
F & S WESTERN SHOP, 1557 Western Avenue, Toledo 9
WESTERN SQUARE DANCE SPECIALTIES, 224 Haller Street, Lima
SQUARE DANCE & GIFT SHOP, 28933 Euclid Ave., Wickliffe
- ★ **OREGON** ART & METHA'S RECORD CHEST, 730 N.W. 21st Avenue, Portland
GATEWAY RECORD SHOP, 10013 N. E. Wasco Ave., Portland 16
THE RECORD GROOVE, 3255 S. E. Oak Grove Blvd., Milwaukee 22
- ★ **PENNSYLVANIA** BOB'S TUNE SHOP, 270 South 60th Street, Philadelphia 39
RANCLAND WESTERN & RECORD SHOP, Camp Hill (Harrisburg)
- ★ **SOUTH DAKOTA** SOKOTA RECORD & SOUND SERVICE, Sokota Barn, Peidmont
- ★ **TEXAS** HAROLD'S RECORDS, 1405 Brady Street, Irving
- ★ **WASHINGTON** . AQUA RECORD SHOP, 1010 Westlake Ave. N., Seattle 9
- ★ **WISCONSIN** . . . MIDWEST RADIO COMPANY, 3414 W. North Ave., Milwaukee
- ★ **D.C., WASH.** . . . COUNTS WESTERN STORE, 4903 Wisconsin Ave. Washington 16
- ★ **CANADA** DANCE CRAFT, 455 West Broadway, Vancouver, B. C.
CANADIAN MUSIC SALES, 58 Advance Road, Toronto, Canada
GERRY HAWLEY RECORDS, 34 Norman Crescent, Saskatoon, Sask.

SEE THESE DEALERS FOR COMPLETE LINE OF *Sets in Order* RECORDS

S.I.O. F104—PAPA, Bob Ruff calling, Flip instrumental
S.I.O. F105—COUNTRY BOY, Johnny LeClair calling, Flip instrumental
S.I.O. X3116—I LOVE YOU TRULY/SOME OF THESE DAYS (rounds)



(Waltzes) Wednesday Night Waltz/Spanish is a Loving Tongue (Lightning S 1001)

Just because this one is so unusual — we thought we'd mention it. In these days of great quantities of composed round dances here is a company that dares to suggest that someone might possibly like to put on a record and waltz. There are no routines to learn. Just brush up a bit on the old art of leading and following and have yourself a time.

(Singing Cal) Silver Lining / Country Boy (MacGregor 8695 instrumental, 8705 with calls by Fenton "Jonesy" Jones) Keys: C (Silver); A (Country); Tempos: 128.

These two are reminiscent of the style of the "early Jonesy"; they are most enjoyable. For those who dance to records with calls you'll have no trouble understanding for the balance of voice and music is excellent. Neither of the dances are difficult although both feature plenty of action with a good variety of basics. Instrumentals feature just enough melody and a comfortable beat.

(Singing) I Love My Baby (Sets in Order F-103, instrumental flip with calls by Bob Page) Key: G; Tempo: 128.

Still experimenting, SIO offers this one as a flip after separating call and instrumentals for almost ten years. Instrumental is moderate on melody, a balance reached after Gazebo and Deed I Do. Several music "breaks" will prove interesting to callers. The dance is constant motion for all dancers. Bob does an excellent job on the vocal although the balance could be improved upon.

(Singing Call) Smiles (Keeno 2160 instrumental flip with calls by Harold Bausch) Key: F, Tempo: 132.

The old familiar tune gets a treatment by Schroeders Playboys that is quite comfortable and simple enough to handle. Bausch's calling and the balance of voice and music are fine as indicated by an encouraging acceptance across the country. However, we'd like to take up a strong point with record manufacturers and dance composers. There is a set of acceptable definitions to standard movements that are

practiced across the country. To produce a good singing call composers should adhere to these definitions and not depend upon some extra rules for each dance to enable participants to work their way through. In the main figure of Smiles the call goes: "Head couples Dixie chain around just one you go." In the definition of a Dixie chain we find that dancers should end "in single file awaiting the next call at the completion of the figure." In this release and occasionally in others the caller must depend upon an earlier briefing to explain that the ladies go left and the men go right at this point. It's true that callers will probably be able to work this out, but we need to be careful that in our attempt to turn out a call that fits well to the music we do not defeat own purpose and release calls that are incorrect or incomplete.

NEW RELEASES

BLUE STAR—#3-1560 Red Head/Oh (rounds); #1561 Queen of the Square Dance Hall; #1562 Lonesome Road, both are flips called by Andy Andrus.

DASH — #2522 Way Out There, called by George Vagtberg, flip; 2523 Western Moon, called by Gaylard Tannatt, flip.

GO (a new label) — #101 Hey Porter, called by Mac McCoslin, flip instrumental.

GRENN — 14017 Domani Waltz/Lover's Guitar; 14018 Mannita Waltz/Same Old We (rounds).

LONGHORN — #131 Itsy Bitsy Bikini, called by Red Warrick, flip; #132 Still Water, called by Jim Horn, flip; #402 Square C Romp, called by Ralph Chambers, flip.

LORE—#1004 Wranglers' Stomp (hoedown), flip called by Max Engle.

MacGREGOR—#8715 Judy Lynn Waltz/Love and Marriage (rounds); LP 1207 Ten Favorite Dances, with calls by Jonesy.

MAYFLOWER — #19 Kon-Tiki; #20 Sweet Perfume (rounds).

OLD TIMER — #8154 Wheeling Thru Dixie/Grand Divide, called by Bill Castner.

SETS IN ORDER — F104 Papa, called by Bob Ruff, flip; #F105 Country Boy, called by Johnny LeClair, flip.

WESTERN JUBILEE—#567 My Front Door, called by Charley Guy, flip.

WINDSOR — #4184 Hoe-Boogie/Happy Man (hoedowns).

YOU'LL HAVE
THE TIME OF YOUR LIFE
AT HAGADORN'S

KIRKWOOD LODGE

THE FAMOUS AMERICAN PLAN RESORT

LOCATED AT THE WATER'S EDGE

ON MISSOURI'S LAKE OF THE OZARKS

OSAGE BEACH, MISSOURI



A "Square-Dance-Vacation" is Fun!

10 GREAT WEEKS

AND STAFFS THAT READ
LIKE "WHO'S WHO"

PRE-SUMMER WEEKS

JUNE 4 TO 10: Manning & Nita Smith of College Station, Tex.—Frank Lane of Lawrence, Kan. & Marshall Flippo of Abilene, Texas.

JUNE 11 TO 17: Frank & Carolyn Hamilton of Pasadena, Calif.—Arnie Kronenberger of Glendale, Cal. and Marshall Flippo.

LATE SUMMER & FALL WEEKS

AUG. 20 TO 26: Ray Smith of Dallas—Harper Smith of Celina, Texas and the Reinsbergs of Detroit, Mich.

AUG. 27 TO SEPT. 2: Red Warrick of Kilgore, Tex.—Johnny Davis of Erlanger, Ky. and the Belgarbos of Skokie, Ill.

SEPT. 3 TO 9: Ed Gilmore of Yucaipa, Cal.—Bruce Johnson of Santa Barbara, Cal. (Johnsons & Gilmores handling rounds too.)

SEPT. 10 TO 16: Joe Lewis of Dallas—Bob Page of Hayward, Cal. and the Freshs of Wichita, Kan.

SEPT. 17 TO 23: Frank Lane—Selmer Hovland of Wagon Mound, New Mex. and the Washburns of Mexico, Mo.

SEPT. 24 TO 30: Frank Lane—Jack Jackson of Columbus, O. and the Tinsleys of Ottumwa, Ia.

OCT. 1 TO 7: Jim Brower of Texarkana, Tex.—Johnny LeClair of Riverton, Wyo. and the Risens of Wichita, Kan.

OCT. 8 TO 14: Max Forsyth of Indianapolis, Ind.—Marshall Flippo and the Stapletons of Grosse Pte., Mich.

A FULL 6 NITE WEEK

OF FUN GALORE

AS LOW AS \$145.00 PER COUPLE

FOR FREE BROCHURE

and complete information

WRITE SQUARE DANCE VACATIONS

KIRKWOOD LODGE

OSAGE BEACH, MISSOURI



FRANK
LANE



ARNIE
KRONENBERGER



RAY
SMITH



HARPER
SMITH



RED
WARRICK



JOHNNY
DAVIS



BRUCE
JOHNSON



ED
GILMORE



JOE
LEWIS



BOB
PAGE



SELMER
HOVLAND



JACK
JACKSON



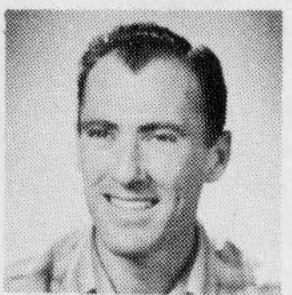
JIM
BROWER



JOHNNY
LECLAIR



MAX
FORSYTH



MARSHALL
FLIPPO



NITA 'N MANNING
SMITH



CAROLYN 'N FRANK
HAMILTON



ELLA 'N DICK
REINSBERG



MARGE 'N VINCE
BELGARBO



SHIRLEY 'N BRUCE
JOHNSON



DRU 'N ED
GILMORE



ELWYN 'N DENA
FRESH



MIDGE 'N JERRY
WASHBURN



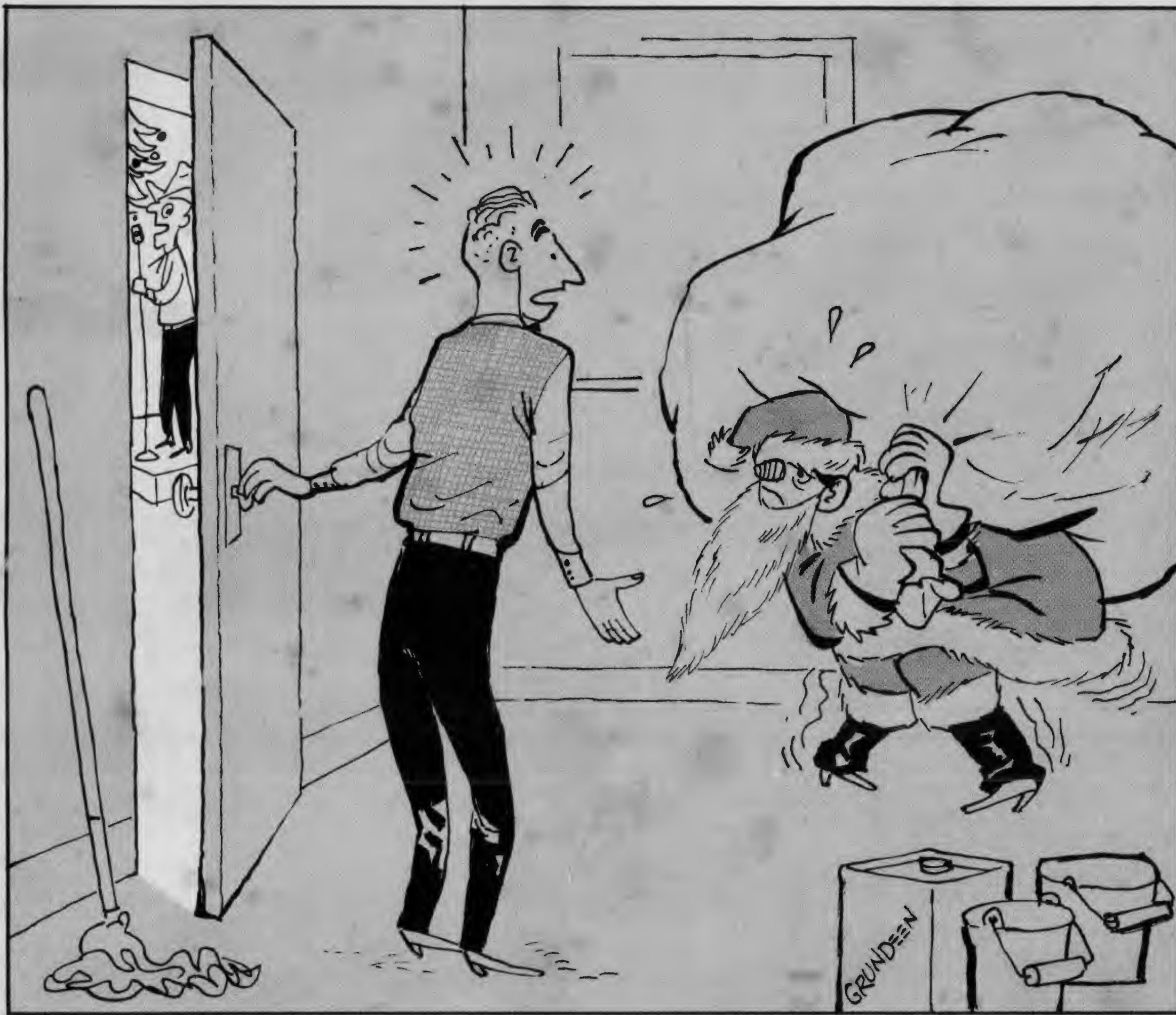
EDNA 'N PAUL
TINSLEY



LAWRENCE 'N RUTH
RISEN



JACK 'N NA
STAPLETON



"What do you mean you can't move — He's almost finished Jingle Bells."

HURRY, HURRY, HURRY — To get your 1961 Calendars

Especially Designed To Please Square Dancers!

There is room around each date for you to fill in your calling and dancing engagements. Each month is on an 11" x 9" sheet of stiff paper and the important holidays of the year are shown.

2 Calendars for \$1.00

(MINIMUM ORDER)

California: Add 4% sales tax

SUPPLY IS DEFINITELY LIMITED — POSTAGE PAID



Order from
your dealer, or

Sets in Order

462 N. Robertson Blvd., Los Angeles 48, California